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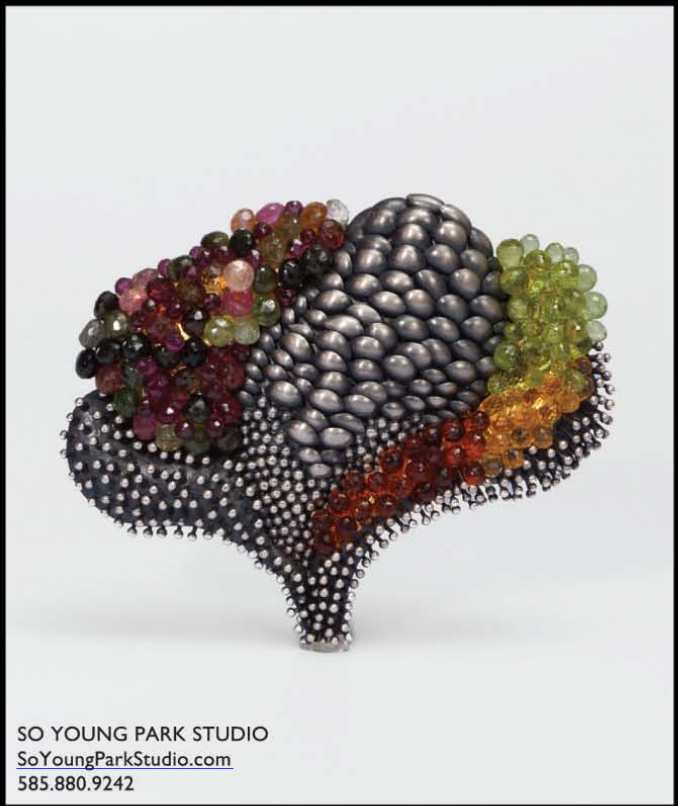

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6 ¼ x 7 ¼"
PHOTO: DON FREEMAN
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FOREWORD

MANIPULATION HAS A BAD REPUTATION. It is usually seen to be slyly controlling, using insidious means to achieve dubious ends. But the metalsmiths featured in this issue show the finer side of manipulation, in keeping with the term's more benevolent definition: to operate or handle in a skillful manner. These artists enlist considerable skill for admirable aims—to stimulate and activate us, the beholders of their work.

German metalsmith Peter Bauhuis has a diverse bag of tricks—optical illusions, word games, assemblages, and books—designed to ignite our curiosity. From his peephole objects to his "lint" and "pinch" pins, he seeks to arouse our interest and leave us anything but indifferent. Bauhuis even refers to his crafted objects as "implements" intended to "cause an effect," and prompt "action, reaction, or thought."

Similarly, Arthur Ganson's mesmerizing mechanical vignettes have as their goal the engagement of the viewer's imagination. As Ganson states: "The machines don't really have any inherent value or meaning except as a catalyst for a dream in the observer's mind, or a feeling or a reaction." Ganson's success at eliciting such responses is affirmed by the popular ongoing installation of his sculpture at the MIT Museum in Cambridge.

In his essay on William Harper, critic John Perreault dissects the spellbinding power of the artist's work. Its impact, he argues, stems from the "complicated, overlapping and sometimes contradictory sign systems, contexts and references, rather than by forms alone." Harper's combination of carefully orchestrated opulence and semantic cacophony renders the beholder at once captivated and dumbfounded.

If there is one arena that specializes in viewer excitement it is show biz, and the jewelers in the article "For Your Entertainment" deliver the goods in this regard. Just as rock and pop musicians serve up a heady blend of fantasy, sexuality, emotion and energy, their adornments have to push the same buttons. The jewelers who embellish these musical stars, like the other metalsmiths showcased here, make us delight in being targets of such keen manipulation.

SUZANNE RAMLJAK
EDITOR

The mission of *Metalsmith* magazine is to document, analyze, and promote excellence in jewelry and metalsmithing. In fulfillment of the goal of producing a significant document of the field, editorial content will emphasize contemporary activities and ideas, with supportive content to include relevant historical work and critical issues.

metalsmith

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EDITOR Suzanne Ramljak
editor@snagmetalsmith.org
CONTRIBUTING EDITOR Andrea DiNoto
GRAPHIC DESIGN Luke Hayman, Regan Johnson, Pentagram
COVER PHOTOGRAPHY Don Freeman

EDITORIAL ADVISORY COMMITTEE
Susie Ganch, Ulysses G. Dietz, David Forlano, Suzanne Pugh, Biba Schutz

ADVERTISING John Garbett, jgarbett@snagmetalsmith.org

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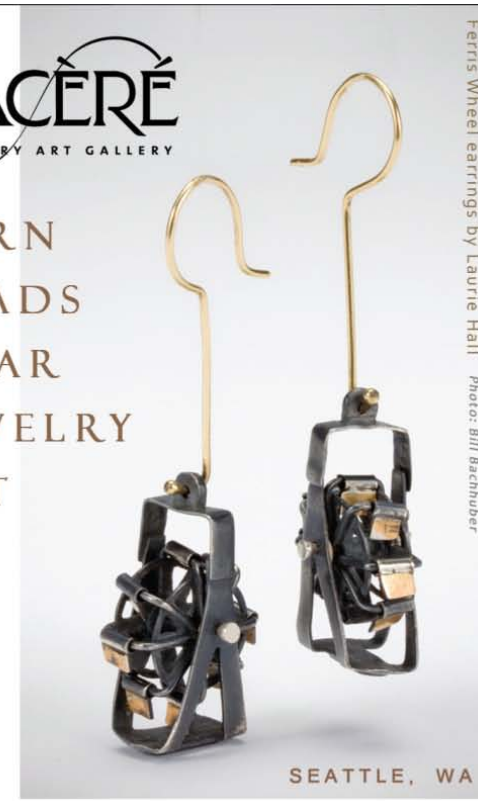

Ferris Wheel earrings by Laurie Hall Photo: Bill Bachhuber

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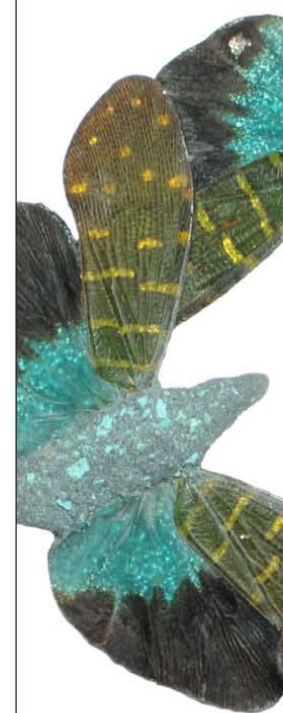

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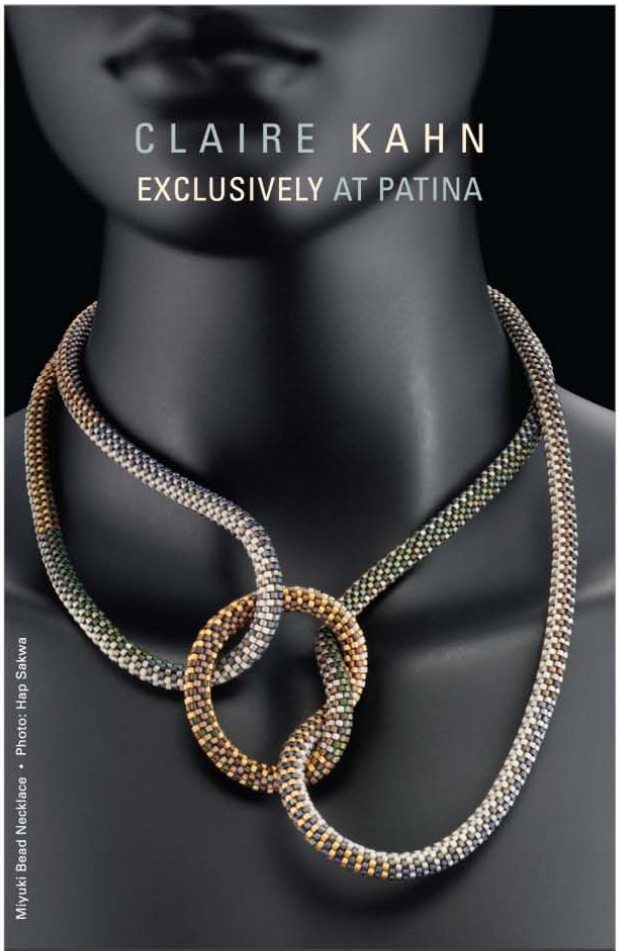

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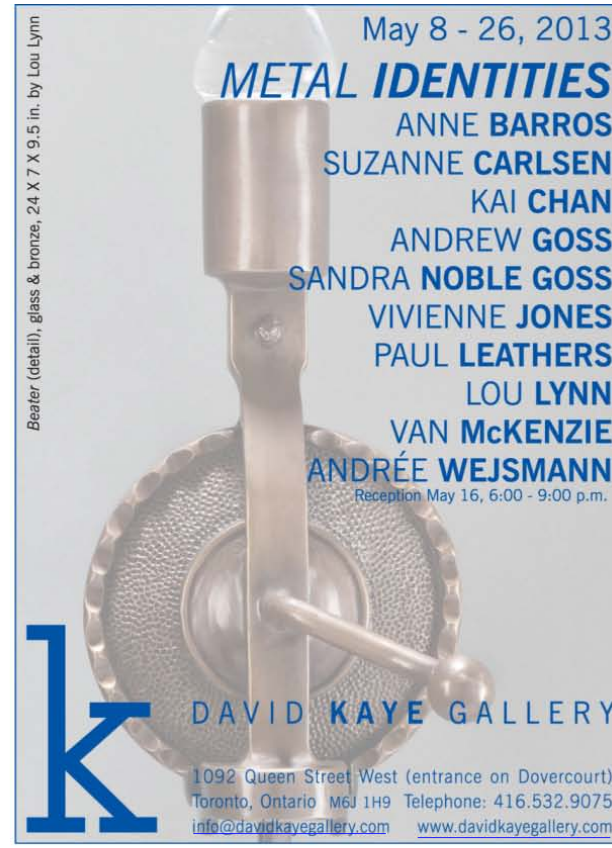

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Captions: George Sawyer, *Cosmos brooch / pendant*, 18kt yellow, 14kt gray gold and patinaed sterling silver set with diamonds with a 3.01ct Tsavolite and an 8.81ct Kunzite © 2012 George Sawyer; Buccellati, *18kt yellow and white gold hand crafted one-of-a-kind bracelets.* Photo: Buccellati.

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Claire Kahn
Going with the Flow

ANDREA DINOTO

"BEAD CROCHET is not uncommon," states Claire Kahn, "lots of people do it." Maybe so, but no one does it quite like she does. Kahn creates minimalist, mosaic-like bead-rope necklaces and bracelets that are often accented with faceted gemstones—opals, garnets, tourmalines, sapphires, whatever suits the color composition of each unique design. So perfectly wrought as to belie the crochet hook—no threads or loops are visible to the naked eye—a Kahn necklace is seductively supple, easily draped or knotted, its beads tightly woven in a color progression that might bear resemblance to a snake skin, a sunrise, or a twilit sky. Kahn's sophisticated colorist's eye, combined with flawless technique, has gained her exclusive representation by Patina Gallery in Santa Fe, the only place where she sells her work, which ranges in price from $600 to $6,000.

A San Francisco native, with a degree in design from Stanford University, Kahn worked for seven years in the offices of Skidmore, Owings and Merrill architects, where she developed graphics and interiors. She is now executive designer for WET, a California-based firm whose teams design innovative fountains worldwide, most famously The Fountains of Bellagio in Las Vegas and Dubai's Burj Khalifa Fountain. As well, she creates cut-paper installations for private and corporate clients.

Claire Kahn (center) consulting with clients at Patina Gallery, Santa Fe.

Kahn's approach to jewelry is governed by the same factors that determine her architectural/fountain design: the interaction of light, transparency, color and pattern.

Not surprisingly, Kahn brings a rigorous design ethic to her beadwork, which eschews random earthiness for exquisite exactitude in both weaving and patterning. Kahn's interest in bead crochet was sparked initially by a necklace her father bought in Greece for her mother, a weaver of hangings. "She wore it every day," says Kahn, who was inspired to learn how to make one like it. After taking a course in a local bead shop, "something happened," she says, admitting it took years to achieve her current high level of craft, while also developing a distinctive aesthetic.

Her approach to jewelry is governed by the same factors that determine her architectural/fountain design: the interaction of light, transparency, color and pattern. "The structure of a necklace is so marvelous" she says, comparing it to "a running bond in a brick building" in which rows are shifted half a brick. In her crochet, she says, "this is exactly the same thing," achieved using a spiral loop to create the shift. "It makes for a strong, wearable structure," she says. Kahn extends the analogy between her beadwork patterns and fountain design, i.e. the way in which water-spewing nozzles are clustered. "I call it choreography," she says, "combining lots of tiny units to create one larger expression." Many of her necklaces measure forty or more inches long and can be doubled or tripled. "I like to create progression," Kahn says, "and have two different things happening, so that the necklace changes character," depending on how it is worn. Shorter necklaces feature a seamlessly integrated magnetic clasp. Kahn often chooses to crochet with tiny, color-impregnated Miyuki glass beads, some of which are layered with 24 karat gold. She often adds "décor feature beads" that project like set jewels, at regular intervals, along the length of the rope.

In her quest for beautiful beads, Kahn takes advantage of the far-flung travels required for her fountain projects. In Dubai,

she found faceted citrine roundels that ranged in color "from clear to deep amber all through." In New Delhi she acquires the finest sapphires and tourmalines. For two recent necklaces, however, she mined northern California beaches for tiny pebbles that became a necklace in colors ranging from pale yellow, to caramel gold, mustard brown and deep red.

With jewelry now accounting for 30 to 40 percent of her income, Kahn can be said to be balancing two different freelance careers. "I work on crochet every day if I can," she says, explaining that once a strand is established "I can take it with me" when traveling to do fountain work. At home, she does her beadwork in a 750-square-foot studio, where her beads are stored in Korean Honsu chests; another studio is reserved for drawing. She estimates that a necklace entails about 40 hours of work, taking into account design at the front end and the occasional false start. In September 2012 Kahn had her second show at Patina Gallery, and the response was "phenomenal" says co-owner Ivan Barnett. "It's the sensuousness of the work that sets it apart." Just as Kahn so deftly orchestrates water, she choreographs her beads to go with the wearer's flow.

Andrea DiNoto is a New York-based writer on the arts and design.

Left: *Necklace,* 2011
24k gold over glass, sapphire rondelles
length 42"

Necklace, 2010
24k gold over glass, spinel rondelles
length 42"

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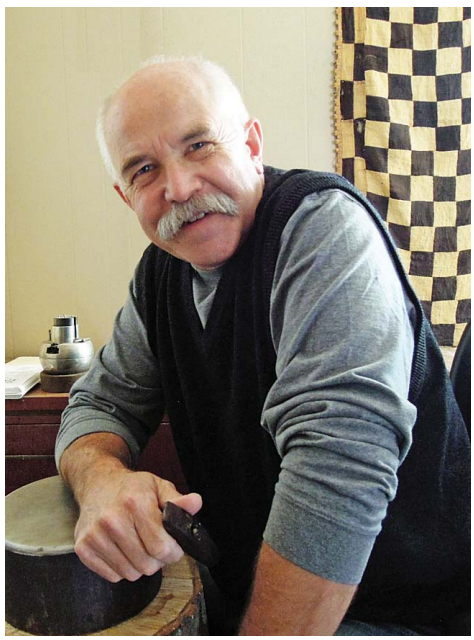
Tim McCreight
Marking Time and Place

BY KEN THIBADO

IN THE WORLD OF metalsmithing, Tim McCreight needs no introduction. His easy smile, slight build, and red Chuck Taylors are well known among his many students, readers, and friends. In fact many people count themselves as all three, and I have the good fortune to be among them.

A visit to the cliffside home Tim shares with his wife, Jay, in Brunswick, Maine, yields amazing views along a coastal drive. Once you've arrived, Tim will delight you with an introduction to the family of eagles that neighbor him. Kayaks rest below the steep staircase that leads down to the water, and you wonder at what moment Tim will point out a moose or hand you a shot of maple syrup. It's an overwhelmingly perfect Maine setting, down to the blueberries that Jay has planted on the property.



Metalsmith and author Tim McCreight in his studio, 2012

Nestled within their little inlet, Tim and Jay have designed a beautiful Maine experience for themselves. Tim's two adjoining studios—one for jewelry and another for writing—are tucked within their expansive bungalow. This is a step up from days prior when Tim had annexed a one-stall garage for his bench, while his writing room resided in the walk-in attic.

I was curious to see what tiny incomplete jobs might lay in Tim McCreight's dust tray. Small, instructive, little pieces of silver and brass? Part of a hinge, tiny knuckles meant to inform rather than swing? Unfired PMC samples? Maybe a bezeled stone, or polished cuttlefish casting?

No such luck. Tim's bench is meticulously clean. Tools are just enough out of place to reveal that they have been used. Everything is so orderly that I become embarrassed about my boric-powder covered bench back home. Tim doesn't have a tacky spot of epoxy where his elbow rests, nor, I doubt, does he surprise himself in the mirror with streaks of polishing compound smeared across his brow and nose.

We've all seen Tim's hands and fingers holding files and saw frames, cutting into this, or soldering that within the pages of his many publications. He is the founder and publisher of Brynmorgen Press, so the bench is only half of the product. "As you know," he tells me, " most of my energies these days go into creating books." Tim's list of publications—by himself and other authors—is long and includes textbooks on metalworking and design, as well as DVDs, and software. Lately, he has begun dabbling in fiction. He was once described to me—accurately, as it turns out— as a "creative whirligig."

In discussing the direction Tim's jewelry has taken he says, "As I reflect on my work I am able to perceive an arc that starts from a place of curiosity about traditional craft methods, swings up through years of technical experimentation and accomplishment, then arcs downward away from technical precision to a more intimate and spontaneous response to tools and materials."

While in his earlier work Tim tried to show the metal "who was the boss," he now sees himself as "a collaborator with the tools, materials, and processes." The image of a silver brooch he made a few years back exemplifies these words perfectly. The hammered finish is an ancient mark of the craftsman, indicating a more honed human influence over metal. A perfect circle is stamped in place as a hallmark of exactitude.

As Tim explains, "This is tied to an interest in jewelry as a marker of time and place. The shape and marks are the result of a particular hammer and anvil on a particular day. To a large degree we can apply this logic to almost anything that is handmade, but in my case I want to celebrate that and move those aspects to center stage."

Having first met Tim as a student, I can't help but try to find the lesson within his words. This is the man who taught me precision; is he now suggesting that if you know how it's going to turn out, why bother? Put in pedagogical terms, you could say that learning structure is an important tool for deconstruction. A jeweler would suggest

While in his earlier work Tim tried to show the metal "who was the boss," he now sees himself as "a collaborator with the tools, materials, and processes."

that practicing precision allows the artist to arrive not at competence, but confidence.

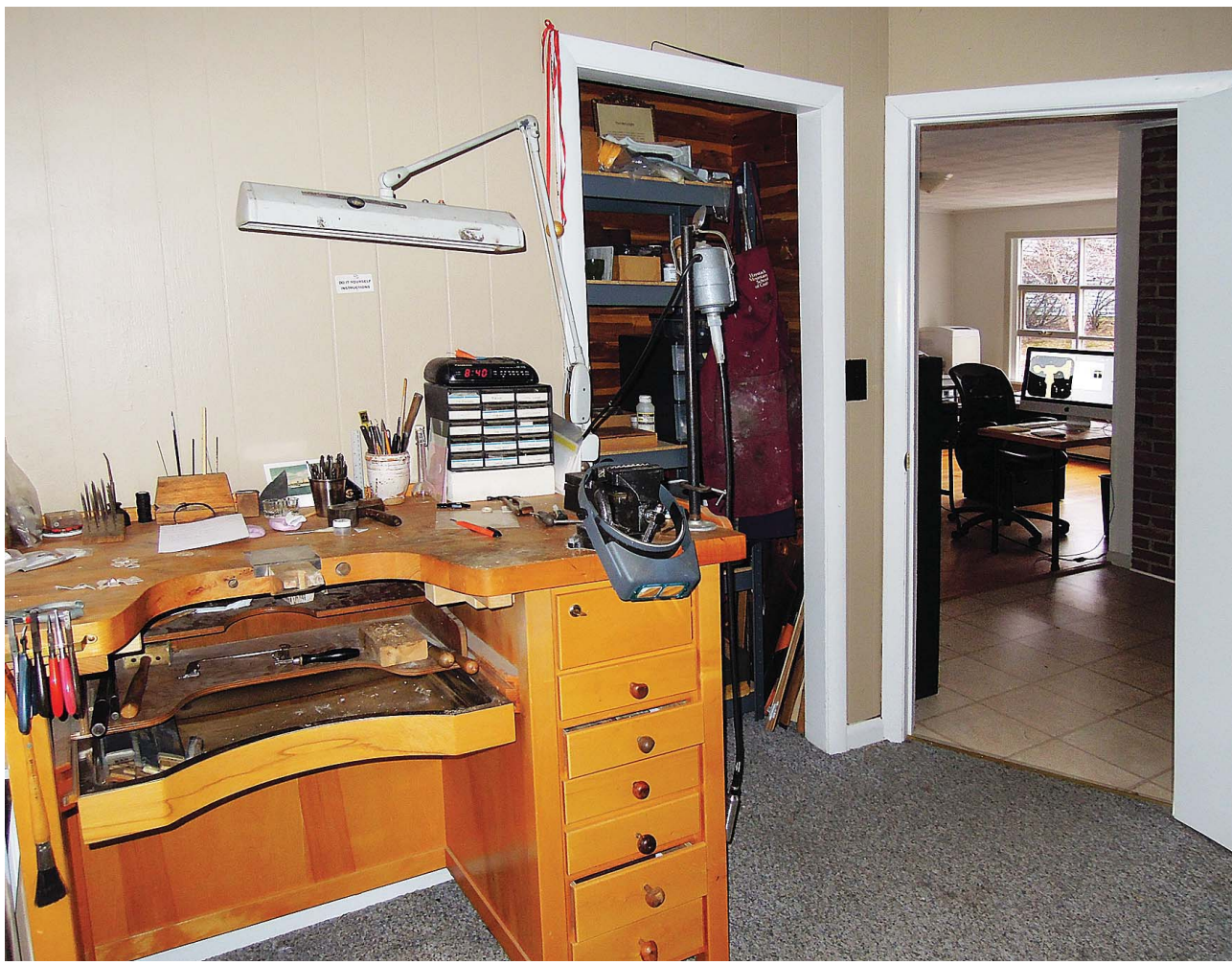
When you achieve a creation by trusting in your honed skills, you've taken a journey. And I think the best summation of Tim's point of view might be analogous to my visit to his home and studio: enjoy the trip.

Ken Thibado is a writer and master goldsmith living in Utica, New York.

Furthermore:
www.brynmorgen.com

Untitled (brooch), 2008
fine silver
diam 2 ¾"
PHOTO: ROBERT DIAMANTE

A view of Tim McCreight's jeweler's bench with publishing office in the background at his Brunswick, Maine studio



Toronto, Canada
Into the Mix

BY BARBARA ISHERWOOD

AS CANADA'S LARGEST METROPOLIS (population 2.48 million in the City of Toronto proper; 5.5 million in the Greater Toronto Area), this city is home to numerous galleries, ranging from major institutions—the Art Gallery of Ontario, and Royal Ontario Museum—to established commercial galleries, to smaller artist-run centers. Jewelry and metals have had a place within that mix since the 1930s, and continue to hold their own, surmounting such challenges as high rents and competition from cheap imports to maintain a small yet dynamic community.

The story of Toronto's metals and jewelry scene is documented in author/silversmith Anne Barros's book, *Object and Ornament*. In keeping with Toronto's history as a destination for immigrants (ours is one of the most culturally diverse cities in the world), it was largely newcomers like Swedish silversmith Rudy Renzius and Dutch émigré goldsmith Hero Kielman who, in the 1930s and '40s, introduced modernist trends to what was then a provincial backwater. At the same time, Canadian-trained Harold G. Stacey, Andrew Fussell and Douglas Boyd took up the hammer, creating holloware of outstanding quality and design that remains a highpoint of Canadian prewar metalsmithing.

In 1948, the Metal Arts Guild of Canada (MAGc) was formed with the mandate to promote metal arts in Ontario. MAGc, now a national organization, has, since its inception, organized annual and biennial exhibitions, whose catalogues provide wonderful snapshots of the metals scene over the years.

Art jewelry emerged in Toronto in the late 1940s, when Nancy Meek Pocock and John Pocock began fashioning modernist pieces, working out of small studios located in the Gerrard Street Village, and later Yorkville (two of Toronto's original bohemian enclaves, both of which have long since been gentrified, a fate that befalls every neighborhood made trendy by artists).

In the 1960s, metalsmithing in Canada benefited by the rising interest in craft, and post-secondary schools began offering training programs, raising the status of metalsmithing from hobby to professional pursuit. Not all of those programs survived, but the ones that did continue to thrive and offer training for a variety of roles within the field.

SUZANNE CARLSEN
5 Minutes with Southern Indian Paisley, 2011
hand embroidery on silk, brass, silver, automotive paint
4 x 6 x 1"

George Brown College has one of North America's largest and best-equipped jewelry schools, where students have options ranging from a basic one-year certificate program to a three–year advanced diploma program focusing on goldsmithing techniques and design, and culminating in the annual graduate exhibition.

At OCAD U (Ontario College of Art and Design University), the Material Art & Design Department offers a BFA with a concentration in Jewelry/Metalsmithing. Ken Vickerson, chair of the program, sees the relationship between OCAD U and George Brown College as symbiotic rather than competitive. "We're collaborators," he says. "George Brown produces graduates who are well trained in hand skills and get exposure to industry practice. OCAD U's approach is more academic, with concept covered in more detail and academics taught with university-level rigor." While at OCAD U, students learn entrepreneurial skills, participate in exhibitions, attend lecture series, and collaborate with artists in other disciplines.

Upon graduation, some emerging metalsmiths are fortunate enough to be accepted into Harbourfront Centre's Artists-in-Residence program. Harbourfront Centre, a lakeside multi-disciplinary arts complex, has been a leader in contemporary craft since the mid-1970s, first under the direction of outspoken craft visionary Anita Aarons, then from 1979 to 2004 steered by Jean Johnson,

Harbourfront Center's metals studio
PHOTO: TOM BILENKEY

Interior of Zilberschmuck Gallery, Toronto
PHOTO COURTESY CHERYL FRASER

who developed the Craft Department into an internationally recognized institution that plays host to innovative exhibitions, lectures and workshops. Her successor, Melanie Egan, ably carries on their mandate to "champion the significance of craft and design as a creative discipline and cultivate excellence nationally and internationally."

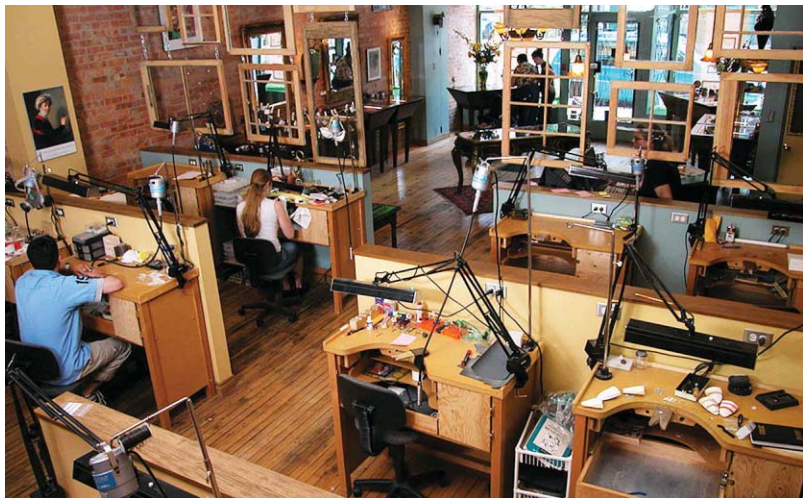
Craft Studio residents have access to well-equipped spaces located in a renovated warehouse that is open to the public, in keeping with the organization's goal of raising awareness of craft and its processes. They also have opportunities to teach, exhibit and sell their work onsite. Former resident Suzanne Carlsen speaks with enthusiasm about her time there: "The amount of people I met through Harbourfront was great, and just having access to those studios. It's a good stepping-stone." Today Carlsen works out of Studio Huddle, an artist-run enterprise comprising studios, event space and gallery. Last Christmas, they ran their first pop-up shop featuring works by 30 makers, and were pleased with the results.

Such collective enterprises offer a viable alternative in a city in which constant development and gentrification keeps rents high and forces artists and galleries to move with frequency.

Zilberschmuck, a metals and fine craft gallery, started life in Toronto's Beaches neighborhood, but was pushed out by rent hikes. Proprietor Cheryl Fraser bravely soldiers on in the Upper Beaches, where several craft retailers are developing a small enclave. Her extensive roster includes well-known names such as Janis Kerman, Brenda Roy, Claudio Pino, Jean-Yves Nantel, Alyson Simmie and Don Stuart.

In the Distillery Historic District, design shops are housed in beautifully renovated industrial buildings. Both Corktown Designs

ERIC PETERSEN
Toronto Snapback Hat, 2011
sterling silver pendant on acrylic and wool hat
10 ½ x 7 ⅞ x 5 ⅛"
PHOTO: PAUL AMBTMAN AT DIGITAL BY DESIGN



Made You Look jewelry studio facilities
PHOTO: COURTESY MADE YOU LOOK

and Distill Gallery carry one-of-a-kind and limited-production jewelry, with Distill leaning towards funkier pieces by such hot young makers as Anneke van Bommel and Annie Tung.

The Art Gallery of Ontario's shop carries unique and production work by Canadian and international jewelers. The Ontario Craft Council (OCC) runs The Guild Shop in high-end Yorkville occasionally highlighting jewelers within their densely packed inventory of craft in all media.

Other models include retail/studio facilities such as Made You Look in the Parkdale neighborhood, where jewelers pay a monthly fee for use of benches, equipment and the storefront gallery. Nanopod, run by ever inventive jewelry and glass artist Tosca Teran, offers classes and sells local artists' work out of her compact studio and retail operation in Toronto's Annex area.

Solo and group shows pop up here and there, along with several annual exhibitions. The OCC Gallery, on fashionable Queen West, offers exhibitions to selected makers. Just down the street, long-time Toronto gallerist David Kaye features some of Canada's most respected makers, including silversmith Anne Barros and jewelers Vivienne Jones, Van McKenzie, Andrew Goss and Sandra Noble Goss. Zilberschmuck's annual juried show is open to Canadian professional and student metal artists. The Metal Arts Guild of Canada's biennial exhibitions have been staged in the prestigious Design Exchange, housed in the former Stock Exchange's Art Deco building.

Public art featuring sculpture in metal

Toronto's metals scene has likewise been kicking it up several notches, in advance of hosting the 2013 SNAG Conference in May. "There's a real buzz in the air right now," says Melanie Egan.

abounds. Several commissions are noteworthy. Ilan Sandler's monumental *Vessel* is a fountain made from four kilometers of stainless steel rod, the length of Taddle Creek, long since buried beneath the city's downtown core. Celebrated Chinese artist Zhang Huan was commissioned to create *Rising*, a magnificent stainless-steel sculpture, comprised of birds in twisted tree branches, that resembles a dragon. Such forward-thinking works, together with recent architectural projects by Frank Gehry, Daniel Libeskind and Will Alsop, are contributing to Toronto's gradual ascent into the ranks of the world's most sophisticated cities.

Toronto's metals scene has likewise been kicking it up several notches, in advance of hosting the 2013 SNAG Conference in May. "There's a real buzz in the air right now," says Melanie Egan, who acknowledges that after a high point in the 1980s, energy dropped in reaction to several recessions as well as the challenge of keeping a small and diverse group of makers united in a such a large city.

The monthly Jewellery Socials, initiated two years ago by George Brown jewelry professor Shona Kearney, have fostered a sense of connectedness that had been missing. These casual gatherings attract recent graduates, emerging and established artists, educators, gem-setters, photographers, gemstone and diamond dealers, refiners, and arts administrators. The socials have resulted in collaborations and new business connections, plus a strengthened sense of community.

What we need now is media support for all this activity. Visual- arts coverage in Toronto's press takes a back seat to film and music, and when craft does get covered, it's usually in connection with exhibitions at larger institutions. Enter the Toronto International Jewellery Festival, or TIJF for short. The brainchild of Melanie Egan and her SNAG Conference co-chair, jeweler and George Brown professor Paul McClure, TIJF aims to capitalize on Toronto's love of festivals — we've got them for film, music, dance, theatre, comedy, textiles, food, beer, neighborhoods — you name it, there's a festival for it! As the umbrella organization

promoting all jewelry and metals exhibitions happening around SNAG, TIJF will be the public face of Toronto's diverse and dynamic scene. Exhibitions range from fine goldsmithing to studio jewelry, from hollowware to politically charged sculptural objects, to street-smart fashion lines, such as Eric Peterson's hip-hop inspired pendants.

It's all quite exciting, and the timing is right. "I feel like it's a really good time, not only for jewelry, but craft," says Suzanne Carlsen. "People are interested and willing to understand more about it and where it's coming from. If the quality is there, they're willing to pay for it." We like that sort of thing around here!

Barbara Isherwood is a Toronto-based writer, educator and broadcaster, who can be seen interviewing artists on ArtSync TV.

Furthermore:
www.TJIF.info
www.snagmetalsmith.org/conferences

ANNIE TUNG
Bouquets, 2012
sterling silver, paint, freshwater pearls, resin, white sapphire, patina, crystals

ILAN SANDLER
Vessel, 2011
stainless steel
height 18 ½'
PHOTOS: ILAN SANDLER

Peter Bauhuis:
In Praise of Curiosity

BY MÒNICA GASPAR

Orefice (brooch), 2010
sterling silver
1 ¾ x 1 ½ x 1 ⅛"
PHOTO: PETER BAUHUIS

Avancen (pins), 2008
gold or silver
approx ¾ x ¾"
PHOTO: PHILIPP MANSMANN

Peter Bauhuis peeping into an *Euscope*, 1999
fine silver, sterling silver, optics
PHOTO: MIREI TAKEUCHI

Shelves in Peter Bauhuis's former studio, 2011
PHOTO: KATHARINA GAENSSLER

Freshly Modeled (brooches), 2007
silver, bronze, gold
height 1 5⁄8 – 1 1⁄8"
PHOTO: PETER BAUHUIS

STORIES THAT LIVE through objects and objects that live through stories feed the work of Peter Bauhuis, a German jewelry artist based in Munich. The over-populated shelves in his old studio, as photographed by Katharina Gaenssler on the occasion of his recently published monograph, acquired their final multilayered and inspirational presence over a period of ten years. The image suggests the metaphor of a workshop as a space where inanimate objects come to life. Now, within the bare walls of his new workshop, where Bauhuis moved less than a year ago, that particular microcosm integrated by tools, works, books, found objects and precious, indefinable "stuff" is once again reasserting itself.

Born in Friedrichshafen in 1965, Bauhuis comes from a family of watchmakers, whose operations were located in the south of Germany on Lake Konstanz. So it is no surprise that he was attracted at an early age by the image of the workshop as a place for work, but also creativity and investigation. It was the workshop as a place, more than the jewelry trade per se, that fascinated him. In fact, he recalls, being even more attracted to the small garage his grandfather used to store and work on his sail boat. The fun of tinkering, the appeal of ideating and constructing with one's own hands, together with an interest in working on a small scale, led him to study jewelry at the Staatliche Zeichenakademie in Hanau and at the jewelry class of Otto Künzli at the Academy of Fine Arts in Munich. Curiosity about processes of all kinds, about ways of seeing, making and thinking, whether in the context of art or science, philosophy or gastronomy, was at that time, and is still today his main drive.

Curiosity, a desire that is hard to rein in, is a primal human urge that manifests itself through exploration, investigation, and learning. And Bauhuis' work compels us to act out our inquisitive urges. We want to get close, discover what's on the flip side, lift it, touch it, try it on, turn it upside down, and peep through those little holes—all with due care, of course. The early works, entitled *Euscopes* (1999), were for him a manifesto of sorts: small silver objects fitted with a peephole that afforded an unexpected view of tiny photos. That period culminated in the forming of the *Association de l'Œil Plaisé* (the Association for the Happy Eye), a joint project with Swiss jewelry maker Andi Gut. It was born out of their mutual interest in optical tricks and small-scale art.

Bauhuis is renowned for his experimental approach to casting in metal. His central enquiry and body of work in jewelry and vessels establishes a technical and poetical dialogue between outer and inner spaces, between surface and hollowness, as well as the ambiguity between artwork and technical device. Hollow and blown forms, membranous pouches and dome-like structures are the vernacular of his formal vocabulary. For the "Blob" neckpieces, chains and brooches, he constructed intricate vaulted structures of networked neural pathways that support biomorphic shapes. (Despite the organic feel of the series, its title deliberately evokes an innovative aspect of computer-aided design, called Blob design, that enables products and buildings to take on

Giant Blob Chain (neckpiece), 2010
copper, silver, gold, bronze
PHOTO: PHILIPP MANSMANN

flowing forms.) The fine-spun venous webs on the surface of the "Physalia" series of brooches (2006-2009) were inspired by the shapes of microorganisms and primitive life forms. Are the brooches' tiny apertures merely peepholes made to satisfy our curiosity? Or are they mouths through which these creatures breathe? The nature of these works is ambiguous; each appears to be in a state of perpetual flux between the organic and the inorganic, between the soft and the hard. With the series "Freshly Modeled" (2007) Bauhuis explored the frontier between form and non-form. How do you model nothing? How do you make it look unpremeditated and accidental, something between a found object and a leftover? Bauhuis researched materials for nearly a year before achieving initial results. These forms are often described as being stone-like despite obvious traces of fingerprints on their surfaces. The intense, hands-on effort he invested in developing modeling techniques to create this series of brooches, rings and necklaces influenced the "Melbourne" vessels, which he created in the same period.

Bauhuis has been making receptacles and vessel-like objects, along with bodies of work in jewelry since starting down his artistic path. When asked how his various works originated, he states that it all probably began with the making of hollow objects, such as the above described "Euscopes." His fascination with an object's hidden interior took a playful turn when he decided that if it were to be discovered, then it would only be through a peephole. If we were to open one of those early pieces of hollow jewelry, we would get two concave halves, or two vessels. Bauhuis has become masterful at encoding sensorial delights on the skin of his vessels, developing a complex repertoire, oscillating between chance and control. Metal can take on an alluring pearly sheen or dress in colorful patinas. Accidental cracks appearing on the walls resemble subtle calligraphies. Spidery veins evoke gossamer vegetal membranes. The viewer enters the realm of optical illusion and trompe l'œil, a domain that Bauhuis' fascination with surfaces has

Curiosity, a desire that is hard to rein in, is a primal human urge that manifests itself through exploration, investigation, and learning.

Melbourne Seria (vessels), 2008-09
bronze, copper, brass
height 8 ⅝ – 15 ¾"
PHOTO: PETER BAUHUIS

Simultanea (vessel), 2007
sterling silver, fine silver
5 ⅞ x 4 ¾ x 4"
PHOTO: PETER BAUHUIS

Physalia (brooch), 2006
sterling silver
1 ⅞ x 1 ½ x 1 ¼"
PHOTO: PETER BAUHUIS

compelled him to explore through different melting, casting and alloying techniques. The "Simultanea" series of vessels made in 2007 resulted from casting several metals simultaneously. The unpredictable mixtures stained the bottom of the vessels and created mesmerizing random effects. The "Firenze" vessels (2010) exude pictorial qualities through the subtle oxidations on their walls, while the rough textures on the inner and outer surfaces of the "Melbourne" series lend these artworks an Asian touch.

Bauhuis' vessels stand proudly on their own feet or rest comfortably in the hand, a fusion of object and gesture that engages the beholder in a sensual experience. In 2011, the goldsmith won the Bavarian State Award for his vessels, a prestigious prize for outstanding creative and technical achievements in the crafts. Bauhuis' vessels celebrate the void, the hollow object's potential to receive and contain. Although there is an implicit promise of function within these forms, they should not be mistaken for utensils. They are not meant for use, for their inner space to be filled, for the void to be drowned in fluid. Rather, Bauhuis aims to explore notions of space and confinement that revolve around open forms. Bauhuis says his vessels are already full—full of meaning, claiming the autonomy of an artwork that preserves a rare luxury—empty space.

Bauhuis' vessels celebrate the void, the hollow object's potential to receive and contain.

Be they vessels, rings or brooches, Bauhuis' works are rarely presented in isolation. An ensemble of several vessels conjures images of a familial gathering; brooches join ranks to form a modest crowd. In marked contrast to a lone object isolated under the spotlight, a collection of objects is a weightier matter. It achieves critical mass through numbers, giving the impression that this is indeed a treasure, a poetical archive, a wonder cabinet leaving us to marvel at the collector's unexpected choice of pieces and composition. When arranging a group the artist focuses on the way objects themselves may like to stand; he seeks to understand the inner logic that the group dynamics dictate. If the group is "too nice" the public will not appreciate the works individually, he says.

Firenze Seria (vessels), 2010
silver, fine silver
4 x 7"
PHOTO: PETER BAUHUIS

In 2012, Bauhuis had two exhibitions, one at the Deutsches Goldschmiedehaus in Hanau and another in Villa Bengel, Idar-Oberstein. In both instances, Bauhuis carefully staged his work, adopting the aesthetics of an old-fashioned museum of curiosities, orchestrating a sensual conglomeration of old and new work, pictures, found objects and explanatory texts. For the *Gallium Treasure of Obertraun*, an art project presented at the Archeological Museum in Munich (2011), Bauhuis sharpened his talent as illusionist and metal researcher. He produced an ambitious and fully fictional enterprise within a richly documented historical framework: the making of actual objects was demonstrated in a short film alongside a curated exhibition that tied all the elements together. In a convincing way, he brought to light a fabulous archeological find in the form of a mysterious treasure made out of gallium, a metal that melts at a temperature of just under 30°C. The museum cabinet, not the human body, becomes the natural habitat of jewelry impossible to wear. A ring made of gallium challenges the understanding of what jewelry is and cannot leave the observer indifferent, which is indeed Bauhuis' intention.

In *Abecedarium* he defines his work as "implement," as an object that is crafted to "cause an effect," that "prompts, suggests or enables an action, reaction or thought." For instance, the "Fussel" pins invite a physical response. *Fussel* is the German word for lint and, like its namesake, the work's minuscule pieces might be anything, from borderline invisible to openly irritating. Often mistaken for crumbs or the annoying fuzz of a flawed fabric, his "Fussel" pins beg to be blown away. The "Avancen" pins (2008) capture the negative form of two fingertips poised for contact. Even though they might resemble inoffensive butterflies, their shape originated from the gesture of a naughty pinch, demanding attention. The "Outis" brooches owe their name to the ancient Greek ancient word for "no-body" or "no-man." Is the wearing of these brooches an act of dis-identification?

Among his pieces understood as implements or devices, Bauhuis also includes books, which he makes and ranks at the same level as his works in metal. Books are for him art projects; they represent opportunities to make sense of and interconnect bodies of work, and to spread aesthetic propositions that otherwise could not exist in metal. His

first book *Von Karotten und Karaten* (*From Carrots and Carats*), self-published in 1994, revealed his particular Bauhuisian humor, his approach to presenting jewelry and his love for word games. After having published ten books, he has spent the past two years putting together the most exhaustive publication about his work to date. It should come as no surprise that he chose the most rhizomatic, device-like type of book for his monograph—an abecedary. This collection of texts by diverse authors is simultaneously heterodox, scientific and poetic. They elaborate on Bauhuis' singular bodies of work and report on places, people and situations that have marked the artist's trajectory. There are also essays that examine his technical and poetical processes, as well as suggesting political, social and cultural contextualization of Bauhuis' work. The featured topics eschew any hierarchical order; instead, this book-device encourages readers to chart their own course as curiosity, need to know, or circumstance dictates.

Regarding his work in metal, some of the most recent pieces are marked by irony and word games. The *Orefice* brooches (2010) for example, point to the similarity between the Italian word for goldsmith, *orefice*, and the English one for hole, *orifice*. Currently, Bauhuis is preparing an exhibition for Gallery Ra in Amsterdam, together with Andi Gut. The show's title, "Vessels and Dishes," is typically misleading. Vessels and dishes suggest crockery, applied art or domestic utensils, but they also refer to the vocabulary of telecommunication infrastructures, like parabolic dishes or antennas and information vessels. When asked about the ideal context for the "reception" of his work, Bauhuis replies that what he does seems to find its place "between audiences": not (only) craft, not (only) art. He actively looks for ways in which to create and attract new audiences. In the past, he coordinated the *Busper* urban intervention in Munich during the week-long *Schmuck* fair on international contemporary jewelry; Bauhuis produced and sold "souvenirs." His involvement in education includes giving lectures and workshops at institutions in Europe, the U. S. and Australia, where he shares his passion for metal and encourages students to develop platforms to communicate their work, like with the *Isopaedia* workshop at SODA jewelry department in Pforzheim, also known as "An Incomprehensive Encyclopedia of Incredible Strange Objects."

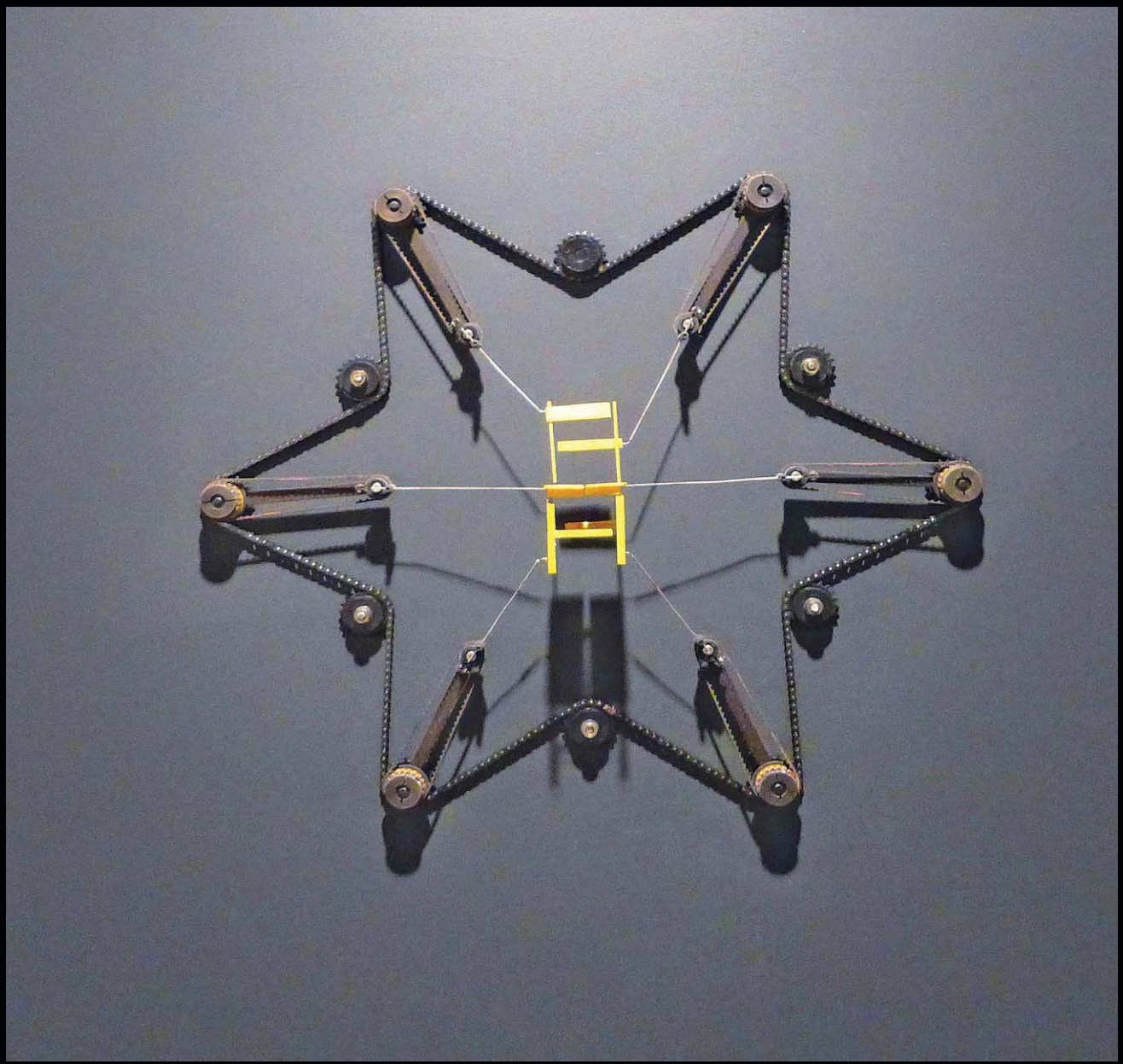
In the effort to bring art jewelry to a wider public, Bauhuis is considering developing a project involving social media, which will invite people to participate in a creative and collective process. It is too early to be more precise, "but it should be BIG with the help of MANY," he clarifies, with tongue in cheek. Whether the project produces a brooch, vessel, or event, the process will undoubtedly pair excellence with chance and empirical science with a playful spirit, the unmistakable attitude of one of the most singular, and relevant, artists working in metal today.

Mònica Gaspar is an independent curator, writer and researcher on craft and design, based in Zurich, Switzerland.

Gallium Treasure of Obertraun ca. 600 BC (rings, bracelets, torques, fragments), 2011
gallium
PHOTO: PETER BAUHUIS

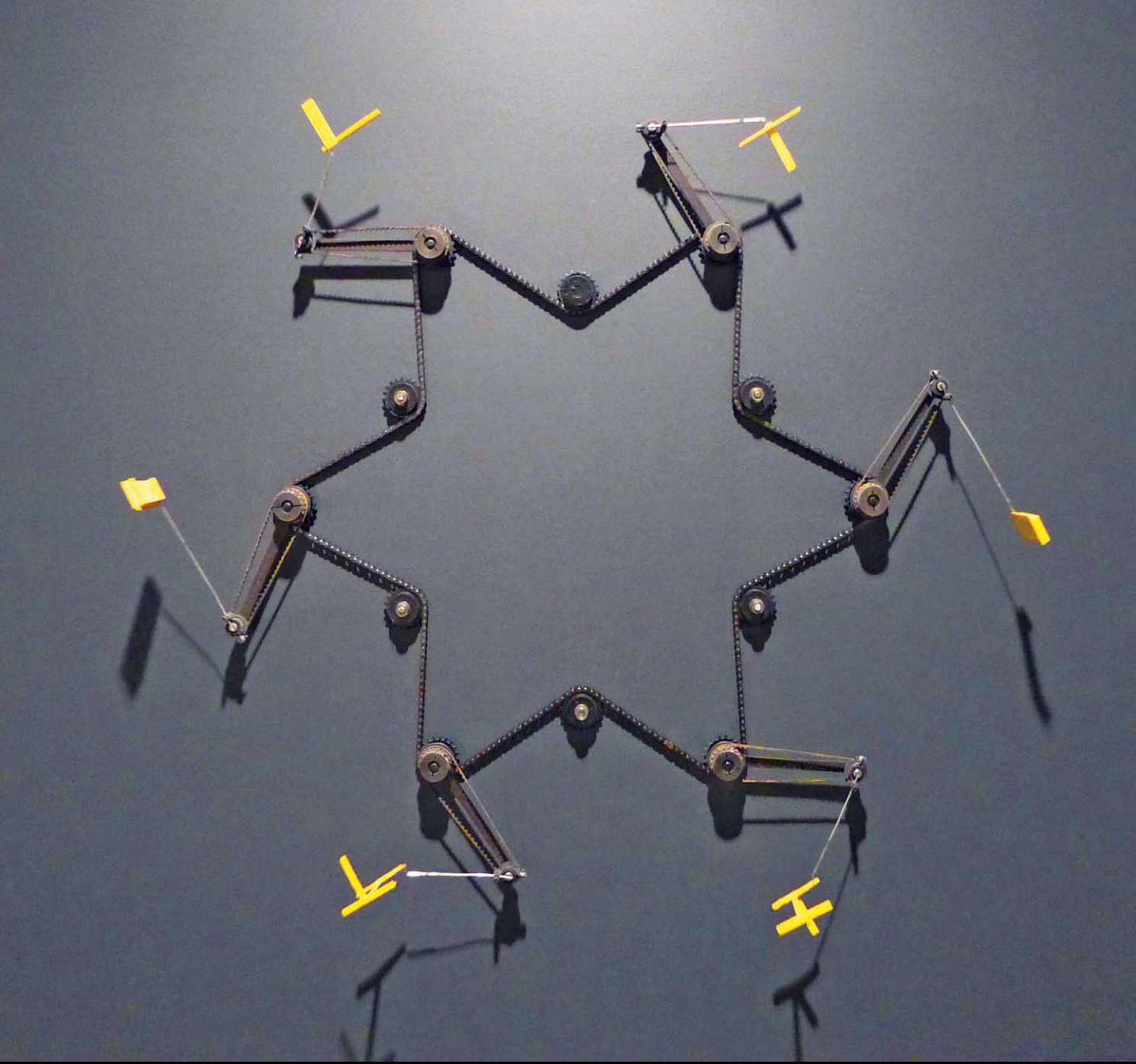
Fussel (pin), 1997
gold
PHOTO: PETER BAUHUIS

Furthermore:
www.artfree.de
www.isopaedia.blogspot.com



Catalyzing Dreams
Arthur Ganson's Mechanized Art

BY PATRICIA HARRIS AND DAVID LYON



Cory's Yellow Chair 1, 1997
mixed media
44 x 48 x 16"
PHOTO: D. LYON

Cory's Yellow Chair 2
(as assembled), 1997
mixed media
44 x 48 x 16"
PHOTO: D. LYON

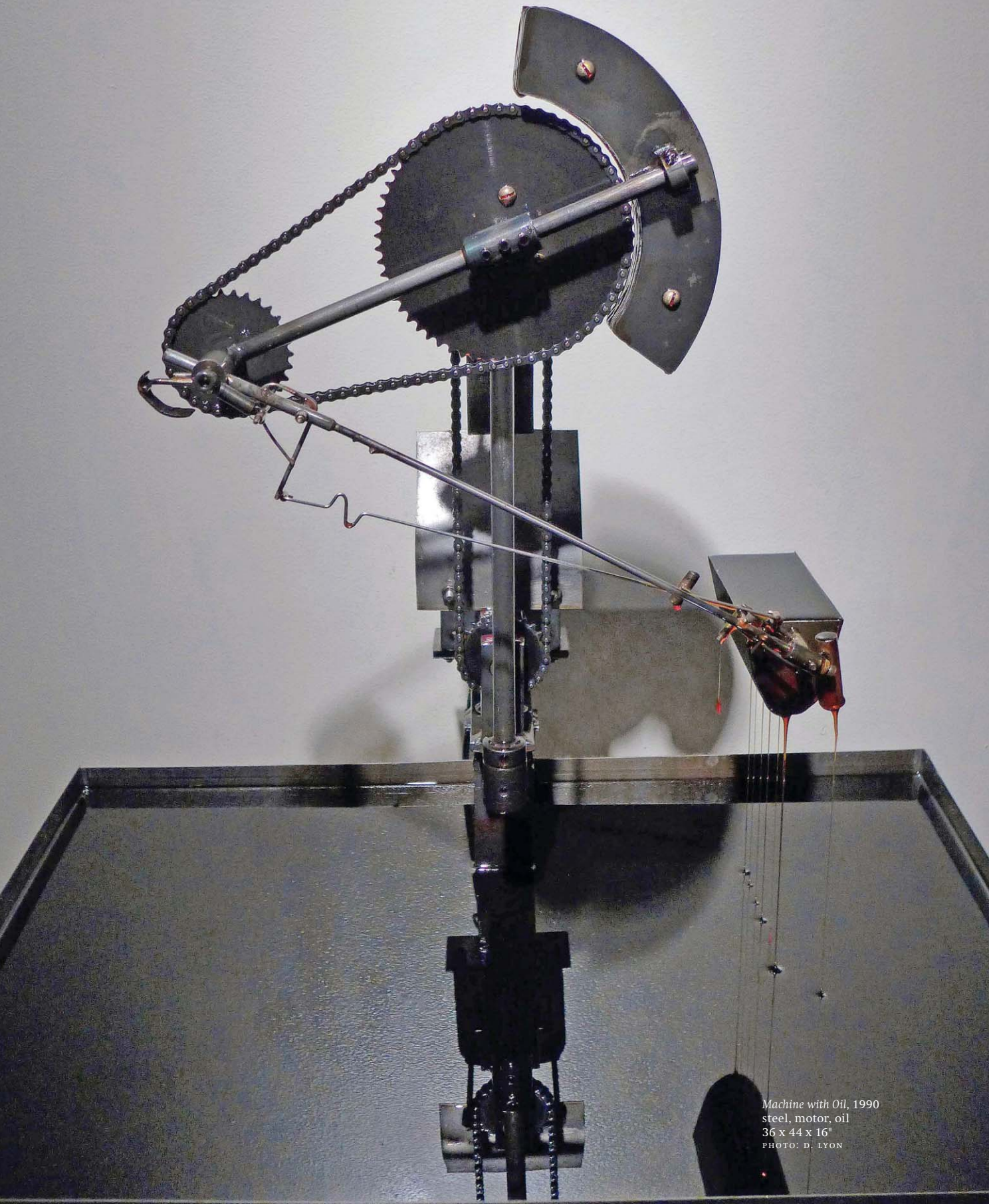
Overview of the gallery at the MIT Museum with ongoing exhibition of Arthur Ganson kinetic art.
PHOTO: D. LYON

THE WORK OF Arthur Ganson eludes easy labels. The ongoing exhibition of his entrancing pieces at the Massachusetts Institute of Technology Museum in Cambridge, sits between the hall of robotics and a darkened room filled with illusory holograms. The first piece you encounter upon entering the space is *Machine with Oil*, a softly whirring contraption engaged in a kind of autoerotic rapture as it dips a bucket into 70 weight motor oil and drizzles the viscous fluid all over itself—as sensuous as any Baroque rendering of the Biblical Susanna at her bath. The museum calls Ganson's works "gestural engineering," but the artist, who switched from pre-med to studio art as an undergraduate at the University of New Hampshire, is as likely to call himself a puppeteer. Moreover, he never took an engineering course.

Broadly speaking, Ganson's creations are kinetic sculptures. He considers Swiss artist Jean Tinguely, whose Dadaist works he discovered only after he began making his own machines, to be his "primary mentor." But the artist also admits that he thinks of every piece "as a little theater set" where a minidrama is enacted once the viewer pushes a button or turns a crank. They are gestural, in the sense that every machine makes some pre-defined arc of movement, but they are also narrative, and therein lies the artistry.

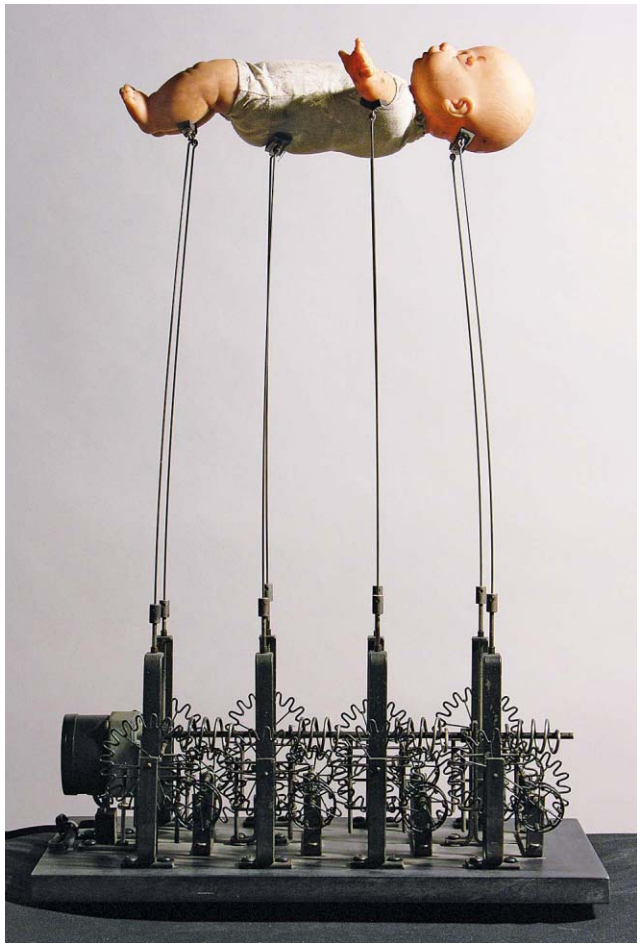
They are gestural, in the sense that every machine makes some pre-defined arc of movement, but they are also narrative, and therein lies the artistry.

Machine with Artichoke Petal #2, for example, is an apparatus that would have made Rube Goldberg proud. An electric motor turns a complicated set of wire gears that slowly rotate a large metal wheel, while an armature controls a dried artichoke petal rocking back and forth at the top of the wheel. When the machine is set in motion, the artichoke



Machine with Oil, 1990
steel, motor, oil
36 x 44 x 16"
PHOTO: D. LYON

Machine with Artichoke Petal #2, 1999
steel, steel wire, motor, artichoke petal
8 x 15 x 15"
PHOTO: ARTHUR GANSON



Machine with Abandoned Doll, 2001
wire, steel, motor, abandoned doll
23 x 16 x 9"
PHOTO: ARTHUR GANSON

seemingly morphs into an abstracted human figure in a cloak, head bowed, who trudges endlessly on the wheel yet never gets anywhere. The effort is Sisyphean, and the poor artichoke petal, doomed to forever trudge in place, evokes a kind of pathos we normally feel for animate objects. The witty conception of the machine delights, precisely as the narrative action stirs our emotions.

Ganson began making kinetic sculpture while he was still in college. "I started to make the machines just by bending wire and exploring as a response to a 3D design class," he explains. "I've always primarily learned by doing, making mistakes, and gradually building up my intuition." Indeed, his earliest works were held together with tin-lead solder, a technique he learned as a teenager assembling electronics kits. Most of those machines, he says, have fallen apart. "Life changed completely when I was given a spot welder. Then I was able to tack pieces together more quickly and then silver solder them. So my techniques have evolved."

Kinetic sculpture has engaged Ganson for his whole career, since receiving his BFA in 1978. He is as engrossed by the fabrication techniques as the artistic vision. "Along with the concept of a machine is the process of making it and the invention of the tools," he explains. "With every machine there is some sort of jig, some sort of template, and sometimes a completely new building process. I like thinking about that as much as the piece itself. Every step of the way is so rich. I keep doing it partly to solve problems and to have this wonderful challenge."

Many of his pieces depend on gears made from bent wire, so his wire-bending tools and the device he uses to center and spot-weld the gears are critical. They are hardly trade secrets—he has included a video of the tools with his other YouTube uploads.

Metal is only a means to an end. "I don't treat the metal and the wire in a precious way," Ganson says. "I tend to be sloppy. If it's too beautiful, attention is brought to the physicality. It should be about the gesture." The wire constructions are three-dimensional manifestations of the pencil sketches he makes on paper.

As in *Machine with Artichoke Petal #2,* found objects often serve as inspiration. When Ganson found a plastic baby doll in the trash beside Highway 1 just south of San Francisco, he immediately picked it up and visualized what it would become: *Machine with Abandoned Doll.* "I was moving the doll," he says, "sort of dreaming about it."

He explains the process in terms of puppetry. "I'm playing with the object and seeing it move in space. I can move it in any way and explore the possibilities," he says. "The next step is to imagine the machine that will take my place. There are an infinite number of possible machines that can be built." He begins to sketch, to imagine, and to dream. When he finally conceives of the machine, the challenge switches to building it.

For all its gears and pistons, *Machine with Abandoned Doll* moves with delicate grace, slowly articulating the doll's head, legs, arms, and body as if it were gently rolling in sleep. Citing the theosophical notion of "as above, so below," Ganson

"I tend to be sloppy. If it's too beautiful, attention is brought to the physicality. It should be about the gesture."

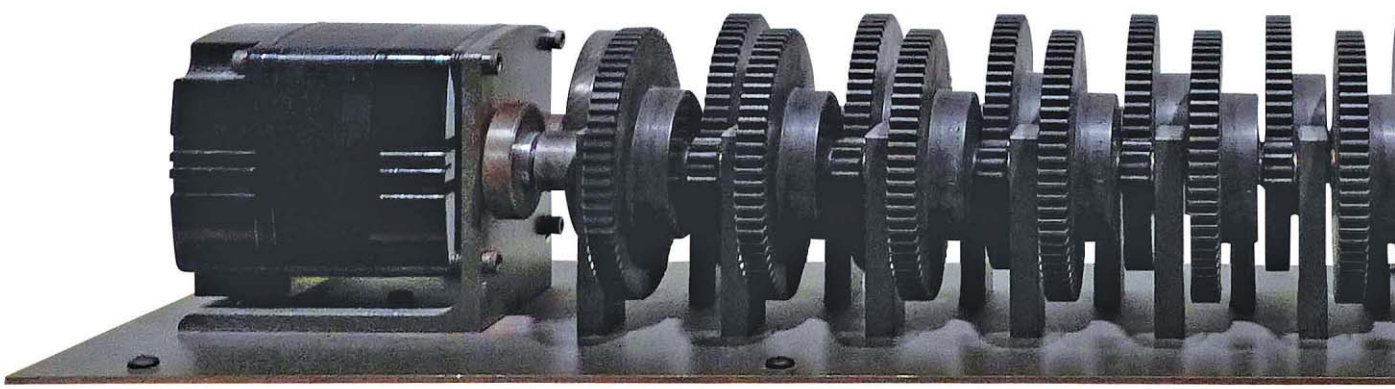
The First Noble Truth, 2011 (detail)
steel, wire, wood, mdf, muslin doll
9 ½ x 24 x 7 ½"
PHOTO: ARTHUR GANSON

says that the formal structure of the machine (machinations below, dreaming baby above) comes from "the parallel nature of our spirit and body." The child continues to rock in dreams, even as the machinations below make that movement possible.

Most Ganson constructions are abstract forms that he animates, so the figurative imagery of the abandoned doll is something of an anomaly. In a sense, it is an homage to puppeteer Bruce Schwartz, whom Ganson encountered when he was in college. "He was performing with little rod puppets," Ganson recalls. "The performance was so captivating because he was just sitting there and his articulation and control over the rod puppets was so beautiful that he disappeared. The fact that you could see him was irrelevant. That taught me so much about focus."

Although found objects sometimes inspire Ganson's work, many of his pieces begin as a pure concept, sometimes drawn from philosophy or religion. His machine called *The First Noble Truth* alludes to the first noble truth of Buddhism: "There is suffering." The viewer turns a hand crank on the machine, which operates a cam, which in turn repeatedly pokes a muslin doll in the head. "The doll," he says, "is the perfect everyman," and while the action of the machine and the name of the piece combine to make a slapstick joke, it is a profound bit of black humor.

Although found objects sometimes inspire Ganson's work, many of his pieces begin as a pure concept, sometimes drawn from philosophy or religion.



Ganson is no stranger to profundity. One of his pieces that tends to capture the imagination of the MIT viewers is *Beholding the Big Bang*. It is actually an update of an earlier work called *Machine with Concrete,* which grew out of dreaming about gear ratios and "the unexpected implications of exponential powers." In the original, each pair of worm gears reduces the speed of the motor by 1/50th. With 12 pairs of gears the speed is reduced by 1/50 to the 12th power, which meant that given a motor speed of 200 revolutions per minute, it would take more than 2 trillion years to turn the final gear. So he embedded the final gear in concrete.

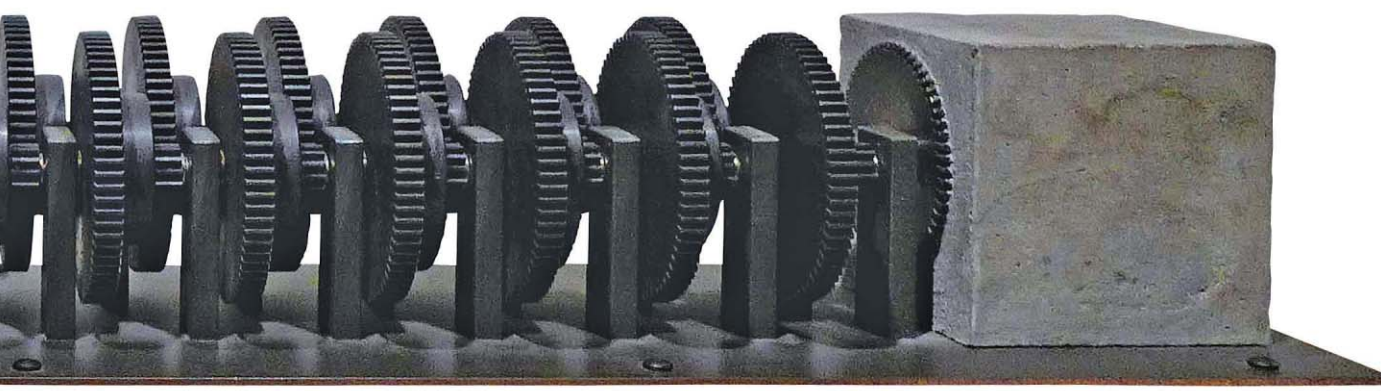
In remaking the piece, Ganson mused that life on earth is estimated to last only another billion years and that the earth itself will only last another 5 billion. "The machine is going to be wasted," he half jokes. "So I thought 13.7 billion years is a nice significant number—that's the current estimated age of the universe since the Big Bang. I calculated this one so that the last gear turns once every 13.7 billion years." As a consequence, the concrete encasing the final gear is more than concrete. It is stillness, reflecting the philosophical question, "What came before the Big Bang?"

Ganson has a visionary imagination that can give body and form to complex ideas. By pushing a button or turning a crank, a viewer is immediately engaged with his machines. The first response is usually surprise and delight in the action, yet most of Ganson's pieces are repetitive and ultimately mesmerizing. As the action repeats and repeats, it takes on the function of a Robert Wilson theater piece that is designed to encourage the viewer's mind to wander in daydreams.

Cory's Yellow Chair, for example, is a rumination on the question, "When is now?" The inspiration for the piece, Ganson has written, was a mental image of his son's chair exploding with infinite speed, traveling to the edge of the universe where the pieces came to absolute stillness, and then contracting to become a chair again—but only for the instant.

The original version of *Cory's Yellow Chair*, which is displayed at the MIT Museum, features an assembled chair about 4 ½ inches high. True to Ganson's vision, once the machine is put into motion, the chair "explodes" into six pieces that fly out into the air on a 4-foot diameter field—each piece of chair is attached to a rigid wire. They come to a gradual standstill, then plunge back together to reassemble the chair. By contrast, *Margot's Other Cat* also sends a chair flying; but instead of a tightly choreographed pattern, the chair's movement is utterly random. The piece consists of a "living room" floor with a tiny toy plastic cat fixed on it. The floor shuffles back and forth, sending the doll-house chair flying each time the cat brushes up against it. The piece is oddly compelling because the motion of the chair never repeats.

Beholding the Big Bang , 2009
steel, motor, wood, concrete
5 x 34 x 8"
PHOTO: D. LYON



above: *Thinking Chair,* 2002
wire, steel, wood, paint, motor, stone
10 x 12 x 12"
PHOTO: D. LYON

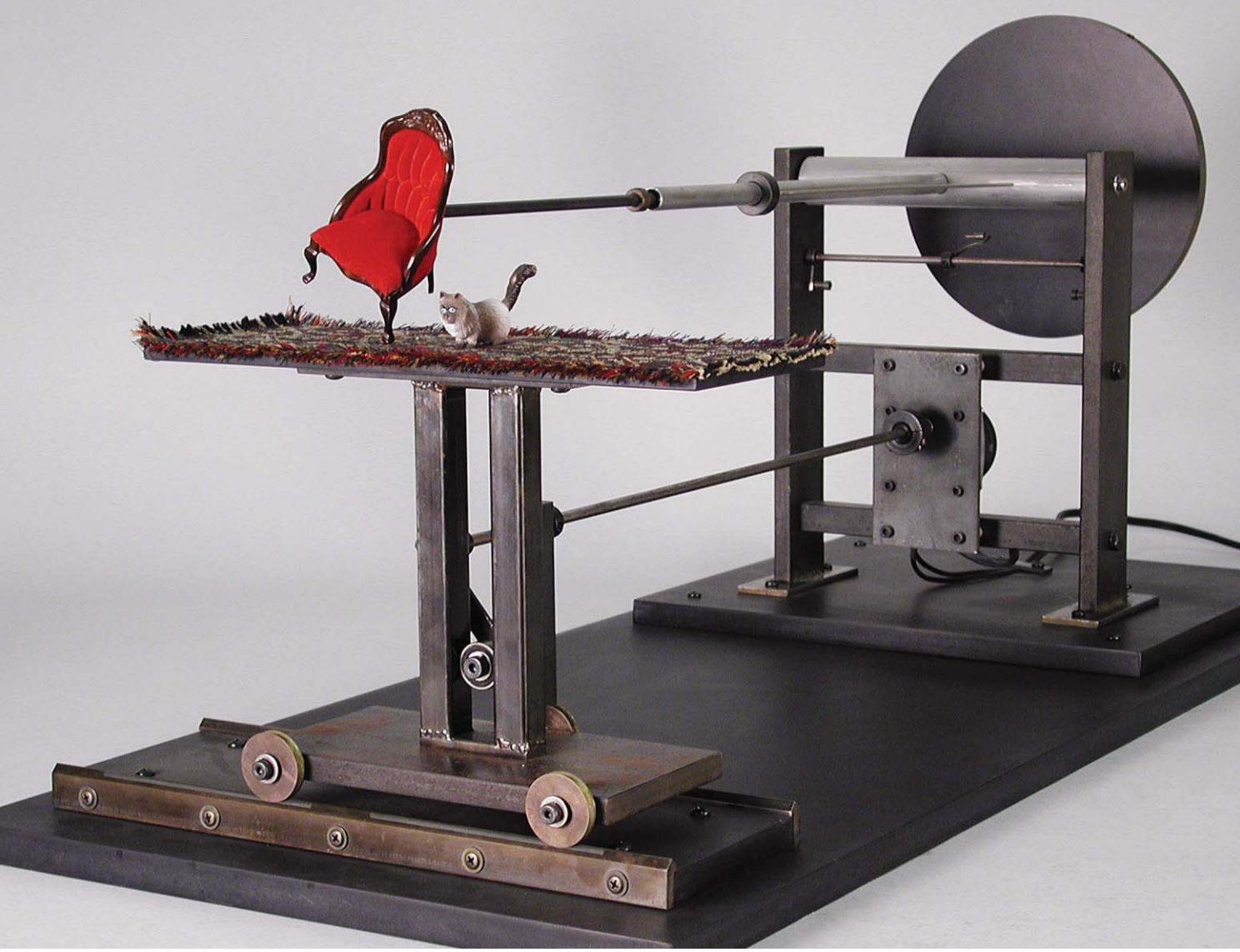
opposite: *Margot's Other Cat,* 1999
steel, aluminum, motor, toy cat, doll house chair
16 x 16 x 36"
PHOTO: ARTHUR GANSON

The machines don't really have any inherent value or meaning except as a catalyst for a dream in the observer's mind.

Intended principally as a piece of whimsy (and an exploration of random interference with motion), the work is an homage to Ganson's UNH art history teacher Margot Clark, who left behind a houseful of cats when she died.

By playing around with bipedal artichoke petals and wishbones, Ganson discovered the mechanics of making an inanimate object "walk." A work that features a "walking" chair demonstrates the complexity of translating a simple concept to a working machine. *Thinking Chair* was inspired by a stone outcrop on a trail near Ganson's studio. He would often pace around the outcrop, each time coming back to the same spot but with different thoughts. He decided to replicate the experience with a machine in which a small chair moved around the perimeter of a large flat rock, appearing to teeter, but never going off the edge.

"Because it would be a little piece of theater, I knew that the little chair had to be up above whatever mechanism made



it move," he explains. "That was the first design criterion." Ganson could also see that the chair had to walk continually in a circle. "That meant that the entire moving part of the chair has to move around a central post. I was sketching like crazy: How do I create the system that will do that? And then there were the forward motion and the rocking motion. How much does it move forward for each step? Gradually I broke it down into the necessary components."

The completed piece invariably transfixes visitors to the MIT Museum. People walk around the sculpture to study the mechanism; but like the puppeteer who disappears as viewers become engrossed in the performance, Ganson's mechanism becomes secondary to the chair's unrelenting action. It teeters and steps, teeters and steps as it makes a long day's circuit of the stone—ever the peripatetic philosopher lost in thought.

Ganson will be the first to admit that he simply loves movement. "I'm really drawn to slow movement," he says. But movement is ultimately only an agent to make his audience think or feel something. "At the heart of it," he says, "there's always a feeling I'm trying to evoke. The machines don't really have any inherent value or meaning except as a catalyst for a dream in the observer's mind, or a feeling or a reaction."

When that "aha!" moment happens, Ganson is delighted because in making a new machine, the result is never a sure thing. "Very often, a piece just completely doesn't work," he admits, even though he might have labored over it for anywhere from a month to a year. "I don't know how well it's going to speak until it is done."

Writers and critics Patricia Harris and David Lyon live in Cambridge, Massachusetts.

Furthermore:

Links to YouTube videos of many Arthur Ganson machines can be found on the "Sculpture" tab of arthurganson.com

Casting a Spell: The Art of William Harper

BY JOHN PERREAULT

This article has been funded by Helen W. Drutt English in support of research that will expand historical documentation in our field, and in appreciation for the recognition bestowed upon her in receiving the 2000 Honorary Member Award from the Society of North American Goldsmiths.

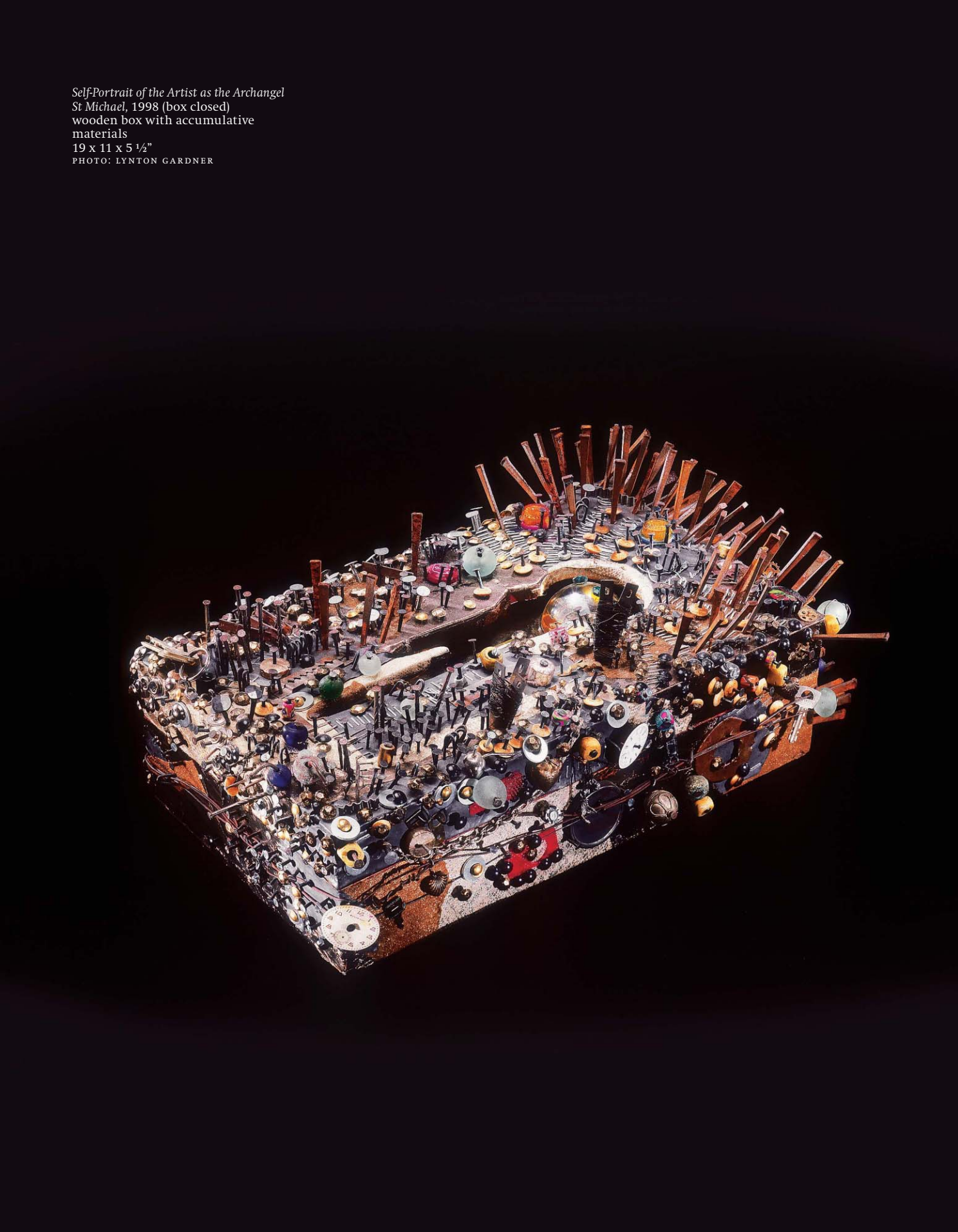
WILLIAM HARPER, LONG retired from teaching, lives and works in an apartment in the northern part of Manhattan near the George Washington Bridge. When I visited him, I was impressed once again by his collection of Fon fetish sculptures, which are arrayed in his living room in dense clusters. These fierce African statues would appear to be a constant inspiration. Certainly the juxtaposition of diverse materials is echoed in his art—jewelry primarily, but also his sculpture and painting. Harper's compositions are asymmetrical, almost anti-form, and really not all that African. Yet his art has an otherness and magical resonance that owes something to the Fon.

Setting aside his enamel virtuosity, Harper's wearable sculptures suggest Outsider or Visionary Art, a kind of art that is more about meanings than about form. Is Outsider Art also a bit beholden to African sources? Many of its unschooled geniuses have been African-American. Or is it that both Outsider Art and Sub-Saharan art were generated by efforts to influence human and super-human forces? The Harper situation is much more complicated than the use of appropriation, as in Appropriation Art, which was one of the highly-touted art styles of the last century. He does not make replicas. If he appropriates anything at all, he appropriates the technology of magic.

As a collector, Harper was initially attracted to the celebrated but scarce *nkonde* fetish pieces of the Kongo people of Zaire. Carved wooden figures were impaled by nails and other sharp objects, inspired, some claim, by the crucifixes brought by the invading Portuguese in the late 15th century. The *nkonde* were carved by one person and then brought to life through nails and spikes by another, a *nganga* or priest. Harper, for different purposes, is borrowing back what was previously borrowed.[1]

The imagery is also related, of course, to those of the Christian martyr St. Sebastian, who is invariably depicted pierced by arrows. Harper's *The Grand Barbarian's Trapeze* cask (1998) is similarly, "decorated" with nails and spikes

Self-Portrait of the Artist as the Archangel St Michael, 1998 (box closed)
wooden box with accumulative materials
19 x 11 x 5 ½"
PHOTO: LYNTON GARDNER



The White Hermaphrodite (brooch), 1987
gold cloisonné enamel on fine silver, 14k and 24k gold, sterling silver, rose quartz, rhodochrosite
7 x 1 5/8 x 1/2"
PHOTO: PETER IVERSON

on the outside of the wood and plastic box, which also comprises leather, non-precious metals, paper collage, and a Tiffany glass fragment. Likewise, *Portrait of the Artist as St. Michael the Archangel*, also of 1998, has as its resting place an ornate, spiked box.

Because of the perishable nature of the materials and the sub-tropical climate where the nkonde nail pieces were used, few exist outside of Western museums. Harper began collecting instead the more easily obtained sculpture of the Fon, who once dominated the West African region that is now Benin. The Fon monopolized the nineteenth-century slave trade and their religion was the origin of Voodoo, which spread via slavery to the New World. Their *bochio* woodcarvings include materials rather like the *nkonde* pieces but without the spikes and nails—rope, bones, feathers, beads, and "sacrificial patina," which I assume to be blood and other body fluids.[2]

During my visit, Harper showed me into his workroom. New brooches feature metal lids from coffee cans! Later, searching through catalogues of his work, I made a list of some of the other materials Harper has employed, along with lots of gold and enamel, over the years: raccoon vertebrae, rattlesnake rattles, pearls, snail shells, plastic bicycle reflectors, those coffee can lids, his brother's wisdom tooth, aluminum, wood, leather, silk, silver, beetle carapaces, glass beads, glass, quartz, moonstones, etc. Is it as if he is expressing the adage that all that glitters is not gold? Or the reverse: all that glitters *is* gold? As an optimist, I prefer to think he is saying all materials are equally precious, rather than none are, not even gold. But this is two sides of the same coin. Harper's work is full of these reversals and contradictions.

Harper's art, however, is not only about African tribal objects; it is also inspired by contemporary painting and sculpture—more so, I posit, than by the history of jewelry or metalsmithing. For what other metalsmith in the history of Western jewelry, even in modern times, has turned that craft into such violent self-expression, into explorations of gender, autobiography, and/or into philosophical investigations of matter and spirit?

Titles to some of his works show his awareness of jewelry traditions, for instance, the "Faberge's Seed" series of 1992, but such titling is less important than that of his self-portrait pins (e.g. *Self-Portrait of the Artist Recovering from a Migraine*, 1990), or his alchemical and/or oracular titles (e.g. *Alchemical Piece #3,* 1998; or *Sorcerer's Pin #1*, 1997). Harper gives his jewelry titles like a painter or a poet would: *The White Hermaphrodite,* 1987; *The Barbarian's Dilemma*, 1998*;* and *The Grand Barbarian's Trapeze*, 1998.

And then there is the question of the gem-, junk-, and glass-encrusted boxes, mostly used as "caskets" or resting places for related necklaces and brooches, which they each hide or, when open, display. Certainly Harper's casks can be compared favorably to the boxes of Joseph Cornell and Lucas Samaras.[3]

Although Harper had metalsmithing mentors— for instance, Kenneth Bates, who taught him enameling at the

Flotsam 3 (brooch), 2008
gold cloisonné enamel on fine silver,18k, 22k and 24k gold, aluminum, antique glass, carnelian, amethyst, pearls, pig tooth
7 ¼ x 6 ¼"
PHOTO: TOM POWEL IMAGING

Double Self-Portrait of the Artist Becoming Midas,
1995-2009
mixed media on wood support
65 x 85"
PHOTO: TOM POWEL IMAGING

Cleveland Institute of Art—and admits to the influence of such icons as enamelist June Schwarcz, more significantly his working methods owe less to design than to painting. In his Archives of American Art interview he confesses that his way of working is rather like that of Action Painter Willem de Kooning.[4] He does not plan ahead.

In contrast, he admitted to me that his paintings—such as the dazzling *Double Self-Portrait of the Artist Becoming Midas* (1995-2009) are worked like his jewelry:

> "The long gestation period is similar to the way I work with the jewelry...seldom is a piece finished in a short amount of time...probably because I do not do preliminary designs, pieces sometimes are on my work table for months to even years before they emerge in finished form."

But what an uproar it would cause if art historians or curators dared to include Harper's work in the history of assemblage, along side Kurt Schwitters, Joseph Cornell, and Robert Rauschenberg. Or juxtaposed a Harper pin or necklace with a Picasso painting or sculpture showing an African inspiration. Or if his brooches were included in exhibitions of sculpture.

Harper's art, however, is not only about African tribal objects; it is also inspired by contemporary painting and sculpture–more so than by the history of jewelry.

What art will survive the Art Explosion[5] and why? Certainly market value, alas, will in part determine survival, but the standard instruments of art immortality, such as museum collections and critical record, will also have their effect. Harper's works are in major museums: The Metropolitan Museum of Art New York; The Renwick Gallery of the National Museum of American Art; The Vatican Museum; Yale University Art Gallery; The Detroit Institute of Arts, etc. But what has been published about his art? There have been at least two important written responses to Harper's art: Thomas Manhart's detailed essay "William Harper: Artist as Alchemist," [6] and philosopher/art critic Arthur Danto's much shorter and more specific essay "Between the Bed and the Brooch,"[7] for the Harper exhibition at the Peter Joseph Gallery, 1994, titled "William Harper: Jasper's Variations and Faberge's Seeds."

Nine Tantric Amulets for Jasper Johns, 1994
gold cloisonné enamel on fine silver, 14k, 18k, 22k, 24k gold, pearls, garnets, tourmaline, peridot
length 24"
PHOTO: PETER IVERSON
COLLECTION OF THE RENWICK GALLERY, SMITHSONIAN INSTITUTION

Cicada's Ghost (brooch), 1994
gold cloisonné enamel on fine silver and fine gold; 14k and 22k gold, sterling silver, tourmaline, citrine, pearl
4 ¼ x 2 ¾ x ⅜"
PHOTO: PETER IVERSON

We are never quite sure what Harper's polysemic wearable sculptures really are or exactly what they mean. To say they are interstitial is an understatement.

Manhart proclaims: "William Harper is truly an alchemist, magician, wizard and sorcerer...he is one of the foremost vitreous enamellists of our time and one of few with the ability to fuse material and idea into sensitive and coherent statements." I agree. Manhart does, however, err in labeling Harper as "primarily a colorist." Instead, although a brilliant colorist with roots in painting as well as enameling, Harper is foremost a poet of assemblage and perhaps a kind of shaman. In short, he resists simplification, which is, in both the craft and art worlds, is always a problem. The craft world has only recently begun to accept content and/or idea, and in its critical strategies tends to valorize formalism. Craft is where formalism began. On the other hand, the art world does not accept craft—no matter what rapprochement or assimilation may be claimed by failing institutions attempting to get off the hook of time-honored craft-advocacy; witness the American Craft Museum's name change to the Museum of the Arts and Design (MAD).

Danto's essay is typically thoughtful. He focuses on the influence of Jasper Johns' *Dancer on a Plane* and *Cicada* (both 1979) and includes Edvard Munch's *Self-Portrait: Between the Clock and the Bed* (1940–42), which in itself inspired Johns' "cross-hatching" motif, later appropriated by Harper, along with the Tantric images in Johns' *Cicada*. Danto's descriptions skirt direct praise until the end of the essay. Although contradicting the methodology of his essay, which insists upon the key of influence, he writes that "no special key to individual works is required—simply an appreciation of the fertility of the artist's improvisational power and his virtuosity..." Danto concludes this sentence and the essay itself by valorizing "the deep ingenuity with which he has fused into compelling luscious objects whole texts (religious, aesthetic, and even philosophical) which are to be worn like amulets and which, because of their dazzle and daring, must seduce all eyes."

Among contemporary artists, Harper most admits to the influence of proto-Pop artist Jasper Johns, famous for his American flag paintings and such touchstones as his juxtaposition of a real beer can with a bronze replica. Harper has even named his little dog after the artist. After we went over the J.J. references in his work, I asked him what it was that attracted him to Johns in the first place. "He's smart," Harper said.

Danto in his essay points out that neither Munch's, Johns', or Harper's straight-line configurations are really cross-hatching but more of a crazy quilt pattern of patches with parallel lines. He deems Harper's variations "more Art Deco in feeling." On the other hand, Danto sees the dangling attachments to the central cloisonné sections imparting "a certain barbaric extravagance and even a sense of magic, as if the attachments were vested with some power the wearer

of the jewel commands."

In my view, the power is not that of the wearer *per se*, it is assumed by the wearer/owner because of the complex and therefore hypnotic intricacy and strangeness of the artwork. Worn, it will be as scary as the carved and painted Polynesian boat prows analyzed so tellingly by the anthropologist Alfred Gell.[8]

Danto, for all his insights, seemed not to have understood that Harper manufactures talismans. The power of jewelry, badges, and even military metals does not come from the wearer but from the objects themselves and the spell cast by their ornateness and sometimes (as in military regalia and African sculpture) their nearly incomprehensible symbolism. In much modern art and contemporary art, I maintain, the spell is cast by complicated, overlapping, and sometimes contradictory sign systems, contexts and references, rather than by forms alone. Abstract painting, for instance, can be as linguistically breathtaking as figuration. Multiple references and origins stop actions and stun the mind, or, if you will, evil spirits.

The symbolism of traditional high-end jewelry is banal. Addressed to other women, an expensive brooch says: "My husband has more money than yours." Addressed to men: "My husband has more money than you." In ordinary jewelry, precious metals and gems and perhaps fine workmanship are the means of communication; add a brand name like Cartier and the signage is cinched. It is rarely the use of iconography or arcane, alchemical symbolism, as in Harper's art. In what we might call art jewelry—made by the artist and one-of-a-kind—we are wearing something else. We are advertising our good taste or our bravery. If you look at a Harper brooch expecting a Cartier pin or something truly African, you will be totally confused, which might be the point.

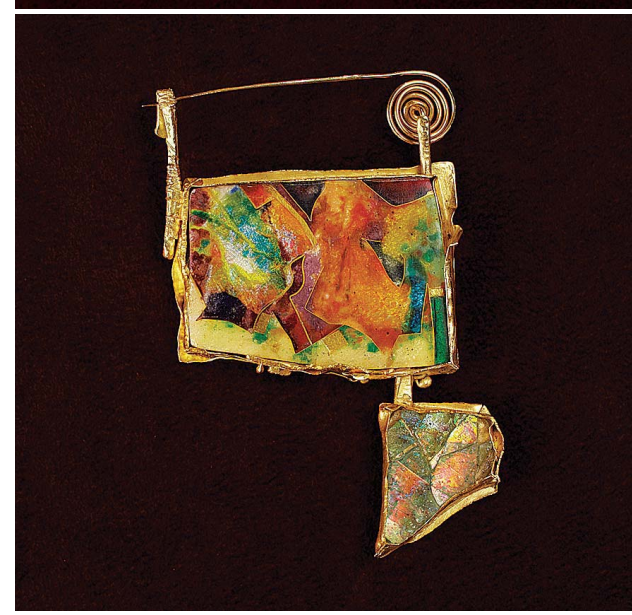
Women feel powerful when they wear a Harper brooch. Why? Because, I warrant, it is not something designed by Alexander Calder or any recognizable designer. Neither does it look like a bauble a princess or a duchess in a Disney fantasy would wear. You have to be bold to brooch the unexpected, so to speak. Or as I once told my art students, if you don't know what it is, it is probably art. A Harper brooch is an art badge; and an insignia of aesthetic risk.

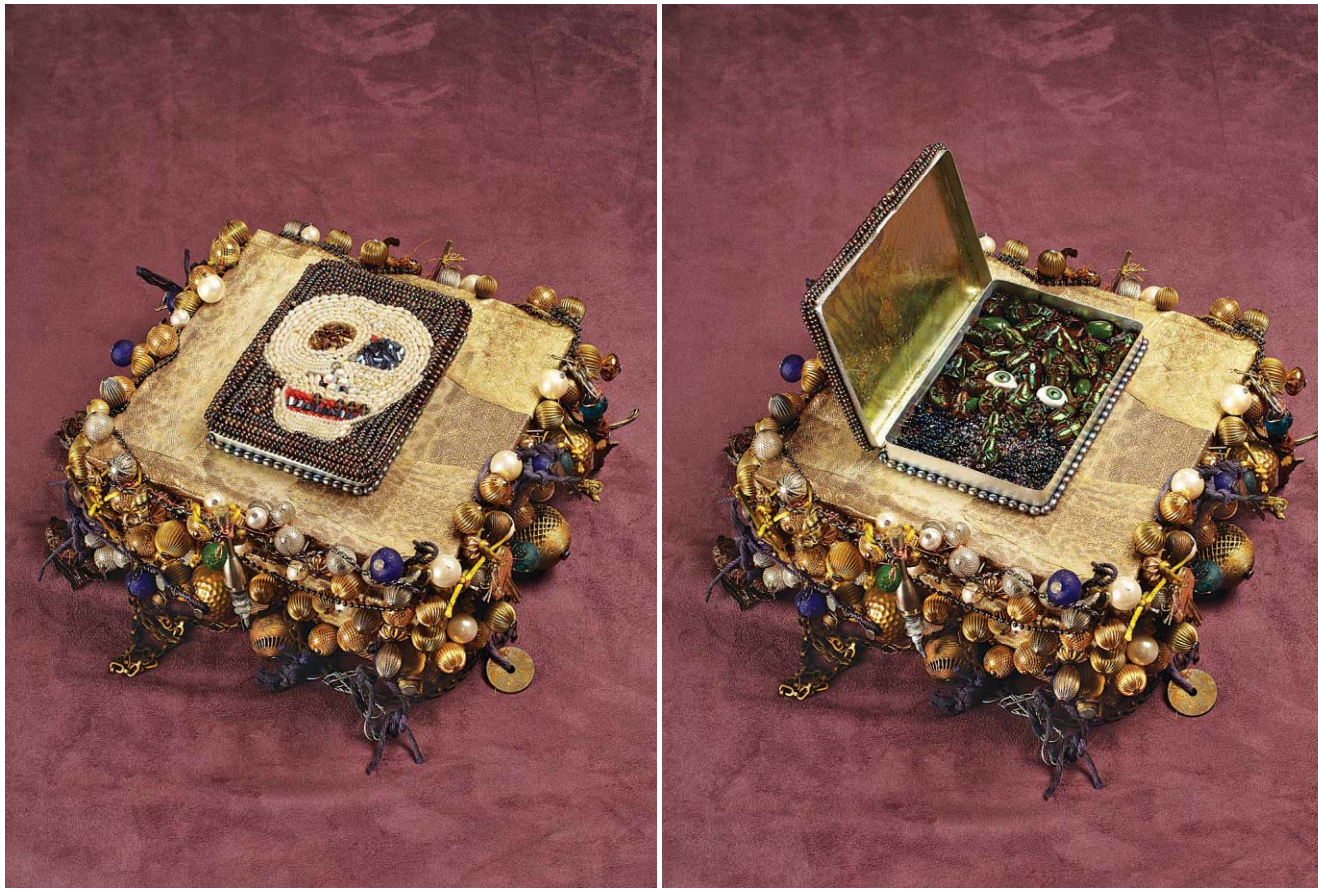
Another level of semantic complexity is that Harper in his work opposes and synthesizes not only male and female, but also craft and sculpture, painting and jewelry, luxury and magic, bones and opals. He has embraced the hermaphroditic mystery—as expressed by the pale hermaphrodite in Fellini's *Satyricon* and, as well, the hermaphrodite as synthesis of opposites in Egyptian alchemy.

We are never quite sure what Harper's polysemic wearable-sculptures really are or exactly what they mean. To say they are interstitial is an understatement. They are gorgeous, but also scary because they induce a conceptual or categorical crisis in the beholder. Is that a face? Is that male genitalia dangling from the target? Are these phallic trophies from the battle of the sexes?

Venetian Fortuny (brooch), 2007
gold cloisonné enamel on fine silver, 18k, 22k, and 24k gold, moonstone
4 ¼ x 2 ⅛"
PHOTO: TOM POWEL IMAGING

Byzantine Jewel (brooch), 2007
gold cloisonné enamel on fine silver, 18k, 22k, and 24k gold, antique glass
2 ½ x 3 ¾"
PHOTO: TOM POWEL IMAGING





l to r: Treasure Casque with Death Mask, 2002–12
wood, aluminum, snake skin, fabric, pearls, glass beads, beetle carapaces, plastic eyes, mixed- media, found objects, 14k, 18k, 22k, and 24k gold beads
9 ½ x 9 ½ x 5 ¼"
PHOTO: TOM POWEL IMAGING

In the meantime, the woman is protected from the wandering male gaze, because that gaze is fixed upon the brooch. Because the brooch is powerful, so is she. She has the beholder in the palm of her hand.

Truly, the mechanism that creates the power of a Harper pin or necklace is a combination of repulsion/attraction and semantic ambiguity. His wearable sculptures could be from some alien civilization. In other words, they are inordinately strange. They are deeper than Dada or Surrealist jewelry. No matter how much the artist admires Jasper Johns, they are certainly not Pop.

John Perreault, a poet and painter, is a past president of the American Section of the International Association of Art Critics.

1. Harper also references pre-Columbian and Scythian gold traditions. His series devoted (sic) to Catholic saints (1981-2) suggests that magical thinking as the basis of art making is not only African, or non-Western.
2. The Brooklyn Museum of Art's interpretive description of a Fon sculpture in its African collection reads as follows: "Bochio are very powerful and very personal objects. An individual may make one for protection, to harm an enemy, or to ensure personal success. The bochio is made in secret, so that only the owner knows its composition and purpose. Some materials, however, have consistent functions. This piece, for instance, includes a duck's bill, believed to contain the power to silence one's enemies. Using the long, pointed iron base, the individual plants the bochio in the ground in front of a shrine or in some other spiritually significant location. "This particular late 19th-century Fon sculpture is made of "wood, iron, duck's bill, human jawbone, fiber, organic matter."
3. The fault of craft is that it is tactile. When jewelry is still in the real world, the owner touches it all the time. If it is a pin, it must be picked up and fastened. Thereupon, paradoxically—like a painting hung on a wall, and unlike other crafted items—it is untouchable by anyone but the wearer. The viewer is not allowed to touch a necklace, a bracelet or an earring while it is worn. Art-world art is predicated upon a hierarchy of the senses, prioritizing the visual. If it is expressed at all, the tactile must be presented optically. By these

Furthermore:

www.williamharperjeweler.com

www.artsjournal.com/artopia

rules, a Harper brooch lifted from its cask is not art; worn, it should be. Harper's casks for specific items of jewelry emphasize this tactile/visual paradox and add the kinetic. The cask must be opened by hand in order to display the brooch or necklace inside – or for the owner to pick it up and wear it.

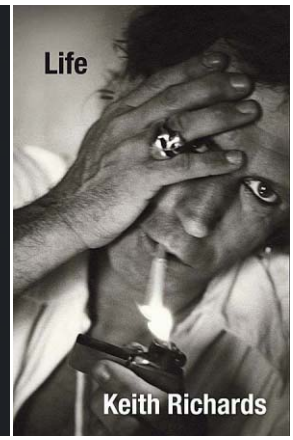
4. "The best person that I might be able to use as a similar kind of working artist would be de Kooning, who simply started putting the paint on the surface, and as things happened, he went with the flow, so to speak. And the work developed out of chaos. And that's essentially how I work on things. I start with a blank piece of metal and the gold that's going to become the drawing segment. And at this point I'm using both a thin wire and then I use 24-karat sheet cut into strips of varying widths as a line that wavers back and forth between thick and thin and can become very sensual." Oral history interview with William Harper, 2004 Jan. 12-13, Archives of American Art, Smithsonian Institution
5. There was an enormous loss of Cambrian phyla; only four out of 19 survived. Will the same ratio of destruction to creation apply to the art produced during the Cambrianlike art explosion? If there is an art equivalent of the survival-of-the-fittest, it is probably use—use as investment and conspicuous consumption, but also use as an aid to perception, use as knowledge, use as a kind of yoga, use as worship (even the worship of Mammon), and the use of art as a window into a particular time and place.
6. Thomas Manhart, "William Harper: Artist as Alchemist," in the catalogue for the important traveling exhibition of the same name, curated by Manhart and organized by the Orlando Museum of Art, Orlando, FL. in 1989.
7. Arthur Danto, "Between the Bed and the Brooch," catalogue essay for William Harper: Jasper's Variations and Fabergé's Seeds, Peter Joseph Gallery, 1994.
8. Whether or not one subscribes to the notion that artworks are persons, as proscribed by the brilliant anthropologist Arthur Gell in his posthumous *Art and Agency, An Anthropological Theory*, (Oxford University, 1998), a clue to the experience of Harper's work can be gained by a Gellian analysis of its mesmerizing intricacy. One touchstone of Gell's fresh perspective on non-Western art is that intricacy of form and of symbolism projects or deflects power. Demons are caught and deactivated in mazes and labyrinths; enemies are stunned. The artwork is an active agent. In its own way, a brooch by Harper is as fearsome as the canoe prows that are Gell's game-changing samples. The power of these ornate prows is that enemies have never seen anything like them before or as complicated. A supernatural power or powers must have been involved. Hence they are unsettling, paralyzing, awesome.

For Your Entertainment

The Jewelers of Rock Royalty

BY ANDREA DINOTO

MICHAEL SCHMIDT STUDIO
Madonna's Crown, 2012 for Madonna's MDNA tour
brass, 18k gold plate, Swarovski crystals
height 5 ¼"
PHOTO: DENNIS BENSON



COURTS AND HACKETT
Skull Ring, 1978–present
sterling silver

Cover of *LIFE* by Keith Richards
Little, Brown & Company, 2010

IT IS ONE OF the ironies of rock 'n' roll that its emergence as a counterculture force coincided roughly with the 1953 coronation of Queen Elizabeth II. The then young Queen—the ultimate establishment figurehead, whom Mick Jagger would later refer to as "chief witch"— could not have imagined that in decades hence she would be bestowing knighthoods upon the likes of Paul McCartney, Elton John and, yes, the notorious Stone.[1] (Sir Mick was actually dubbed, in 2003, by Prince Charles; the queen arranged to be busy that day.) Like the Queen, rock royalty is celebrating something of a Diamond Jubilee—50-plus years and counting; and much like old-world royalty, rock 'n' roll has evolved its own rituals, honors, and accoutrements, from songs sung, to awards won, to jewelry worn as symbols of status. Today, the varied and many jewelers who supply rock royalty with its ornaments have only a little in common with the court jewelers of old, the goldsmiths who produced crowns, of course, but also regalia of state and luxurious personal ornaments fit literally for kings and queens

Rock-style jewelry has evolved with the music, a form rooted in rhythm and blues that carries a distinctly anti-elitist tone and message. The development of vinyl recording technology extended the reach of this music's driving 4-4 beat beyond the radio and into the home, creating the pop-culture phenomenon one DJ christened "rock 'n' roll." Inevitably, certain artists began to emerge as superstars, performing live for thousands

WAYNE WERNER
Rings for The Blues Traveler Band, 1990
platinum, gold, saphire

of fans in concert venues that demanded a visual, as well as merely auditory, theatricality. Whether vamping on stage or just hanging out, rockers were quick to understand that image and celebrity are closely intertwined, that fandom seeks to be dazzled by, and even emulate, its idols.

The new court jewelers have been quick to provide rockers with a distinctive genre of body ornamentation inspired by Pop trends and street styles, and by the various permutations of rock music as it has evolved from the 1950s to present day: psychedelic, punk, heavy metal, goth and glam. Spikes, skulls, crosses, claws, fleur-de-lis and roses remain the most popular motifs in a contemporary rock jeweler's repertoire. In addition, jewelry featuring band logos—the Stones' lips-and-tongue emblem, The Grateful Dead's lightning bolt, or Motorhead's demonic Warpig—may be commissioned by the band members themselves, or simply produced for their fans. Among the many contemporary jewelers who espouse rock style are the independent artists Joji Kimura and Wayne Werner; the trendy design firms Chrome Hearts and Loree Rodkin; a number of high-fashion jewelers, including Michael Spirito and Borgioni; and the full-fledged show-business costumer, Michael Schmidt, whose L.A studio numbers the likes of Madonna, Cher, Lady Gaga and Rihanna among its clients.

Highly theatrical performance pieces aside, what's clear is that rock 'n' roll's outlaw aesthetic has infiltrated both the fashion and jewelry mainstream, witness "PUNK: Chaos to Couture," an exhibition presented this spring by The Metropolitan Museum of Art's Costume Institute, a show that examines and validates punk's impact on fashion since its birth in the 70s to present day. This is the second of the Institute's rock-related shows; the first, "Rock Style," in 2000, put forth the observation, in the words of James Henke, chief curator of the Rock and Roll Hall of Fame, that "no other element of popular culture has shaped fashion in the way that rock 'n' roll has," and that if a rebellious form of self expression is at the heart of rock style, its driving force is the realization that "a rock concert had to be a thrilling event, a true visual and visceral experience."[2]

In the early 70s, Mick Jagger's androgynous look—skin-tight jumpsuits accessorized with flashy necklaces, and combined with jutting chin and prancing dance steps—cannily introduced a subversive men-in-jewelry agenda to the rock spectacle, one that endures to this day. (Curiously, though female rockers certainly wear jewelry, it's the men who have most effectively claimed the look.) As Jagger's counterpoint, Keith Richards opted for a piratical leather-and-chains image, complete with eyeliner, and his now famous silver skull ring, custom-made by London goldsmiths Courts and Hackett, conveying suitable disdain for establishment culture. Such costuming choices were rarely afterthoughts—Jagger worked with designer Giorgio de Sant'Angelo to develop a visual stage persona that attained mythic proportions.

Werner, the award-winning Baltimore-based art jeweler and musician, who has created pieces for rock superstars, can speak authoritatively about the origins of rock jewelry styles and trends[3] (he and Baltimore Red have been playing

MICHAEL SCHMIDT STUDIO
Rihanna's Fingernail Guards, 2012
for music video "Coldplay–Princess of China" (video still)
brass
length 4 ½"
PHOTO: DENNIS BENSON

LOREE RODKIN
Skull Pendant (for Steven Tyler), 2007
diamonds

CHROME HEARTS
Rolling Stone Logo Bracelet, 2002
gold, diamonds

together for over 20 years, opening for John Lee Hooker, Koko Taylor and others). Through his presence as "the metal guy" in psychedelic shops in San Francisco and Greenwich Village, during the late '80s and early '90s, Werner connected with rock concert promoter Bill Graham, who supplied corporate gifts for rock royalty to bestow, such as the brass lapel pins Werner made for The Grateful Dead. Werner calls himself the "little brother" of Owsley Stanley[4] and the illusive Axel Stocks,[5] both legendary rock-world personalities who produced memorable jewelry in the '70s and 80s. An avid concert-goer, Werner himself benefited from hanging out with rock stars, eventually obtaining the ever-coveted back-stage pass. He would bring his sketch pad to concert venues, he says, where he'd pitch ideas for jewelry and accessories, often scoring jobs from bands, as in his platinum cat-faced rings made for members of The Blues Traveler.

Today, young jewelers seeking to break into the rock world might try this direct approach—developing contacts with musicians themselves—but are perhaps better advised to cultivate the powerful personal stylists who regularly troll for unique, show-stopping designs from enterprising designers online. And it doesn't hurt to be located in Los Angeles, where much of the costuming world plies its glam trade. When Madonna needed a golden crown for her MDNA tour, the call went out to Michael Schmidt from the star's long-time stylist Arianne Phillips. "Creating Madonna's crown and veil, in which she first appears onstage," says Schmidt, "was both a joy to conceive and challenge to fabricate." Once Madonna, Phillips, and Schmidt had agreed on the concept—the star is first revealed as the Virgin Queen of Heaven wearing the crown and its veil—Schmidt finalized the design and set to work, with the assistance, he says, "of talented metalsmith Angelina Ciulik," who built two prototypes and two final crowns for the stage. (Two crowns were needed because Madonna smashed one to the ground as part of her act in each performance.) Ciulik calculates that each crown—built from hollow brass tube, plated in heavy 18 karat gold, and set with over 400 sparkling Swarovski crystals that could be seen from the farthest reaches of the auditorium—demanded over 160 of hours of hand fabrication. The Schmidt studio was also tasked with producing 300 additional costume pieces for the MDNA tour, most importantly a chain maille ensemble—evoking Joan of Arc, no less—for Madonna's finale.

How Schmidt, a young self-taught jeweler in New York in the 80s, established his business is a story worthy of Hollywood. "I had developed a fascination with chain maille," he says, which to him seemed "modern and exciting." One day, a dress he'd made of the material caught the eye of Cher as it was displayed in the window of a SoHo boutique. Her inquiry about him led to a meeting and "immediate rapport," says Schmidt, "and thus began our decades-long relationship." Through Cher, Schmidt was introduced to her musician friends–including John Bon Jovi and Tina Turner—and his career took off. His work with entertainers is often collaborative, he says, with him contributing "a certain expertise...the process I most enjoy." (For Debbie Harry he hand–constructed

a dress made entirely of razor blades; for Rihanna, a full set of finger claws.) Schmidt has also designed numerous pieces of luxurious jewelry and other items for Chrome Hearts, whose founder, Richard Stark, he also met through Cher.

Stark and his wife Laurie Lynn Stark were motorcycle enthusiasts who decided to design their own biker-chic accessories, launching Chrome Hearts in 1988. Now a global brand with close to 20 stores worldwide, the company produces a vast line of intricately modeled jewelry in silver, gold and platinum and precious stones, with goth motifs based on dagger, cross, rose, fleur de lis and heart. The product line—handmade in the firm's L.A. workshop—has succeeded in retaining cache as a celebrity/ insider's boutique with its jewelry apt to be found as much on the street as on couture's reining Renaissance man Karl Lagerfeld. Ten years ago, the company burnished its rocker credentials by teaming with the Rolling Stones to produce jewelry based on the band's lips-and-tongue logo--commemorating the group's 40th anniversary tour.

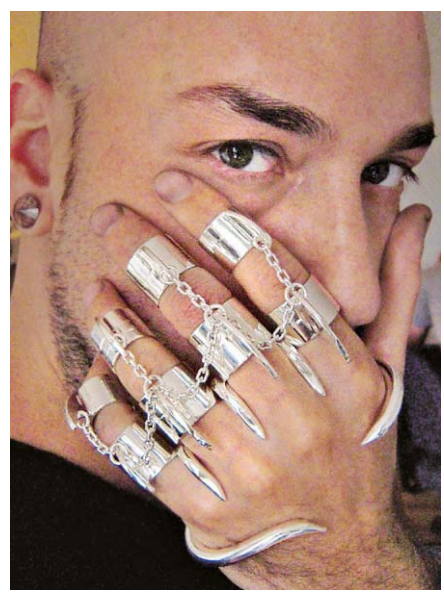
No less a household name in celebrity and rocker circles, the Beverly Hills jeweler Loree Rodkin produces delicate yet edgy diamond-set designs that are hard not to find on Hollywood's and rock 'n' roll's A-list names, both male and female. (Not to be overlooked: First Lady Michelle Obama wore Rodkin's non-goth diamond jewelry for the 2008 Inaugural Ball.) Rodkin switched to jewelry after working as an interior designer and then manager for the likes of Brad Pitt and Robert Downey, Jr., in their early years as emerging stars. Appealing mainly to women, (although often to be seen on Aerosmith's ever-bejeweled front man Steven Tyler, who has sported her diamond skull pendant necklace), Rodkin's jewelry adheres to the goth/medieval iconography. Rodkin's glam,

Stylists, working with PR firms, provide the crucial link between jewelers and rock stars.

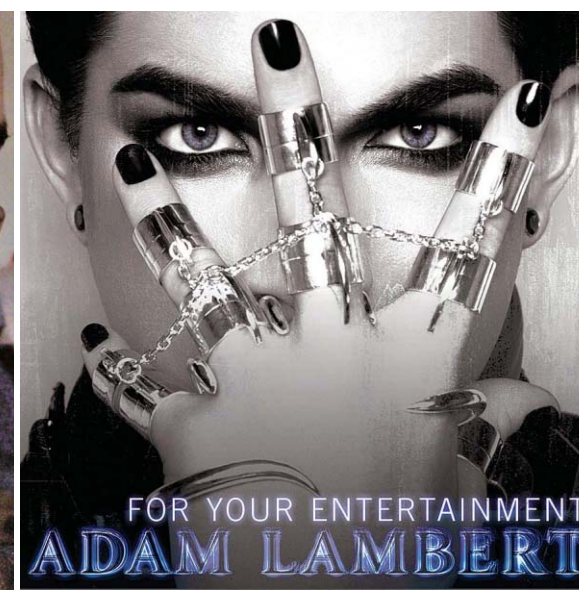
articulated, unisex "bondage ring" playfully references dark S & M fantasies, long endemic to rock style.

Perhaps aiming for a similar effect, the openly gay pop singer Adam Lambert donned a glam metal half-glove, designed by New York jeweler Michael Spirito, for the cover of his 2009 debut CD *For your Entertainment*. Spirito found his way to the rock jewelry world when stylists noticed his work in the Lower Eastside shop, Exhibitionist, which he opened in 2001 with his partner Sloan Mandell. Fashion editors and stylists were drawn to his heavy sterling chains, and subsequent exposure in fashion magazines, combined with word-of-mouth, led to his designing jewelry for Britney Spears at the peak of her fame. While Spirito's store eventually closed in 2009, a casualty of the recession, he regrouped, finding an audience for a newly refined version of his goth-inspired work among "fashion lovers and *Twilight* fans alike." In 2009, the mega-retailer Sears launched Spirito's down-market "Rock and Redemption" jewelry line, while in 2010, the designer relaunched his fine jewelry collection that seeks "to bring edgy street styles to the luxury market" with items such as his bestselling "punk nouveau" diamond ribcage brooch and a selection of cocktail rings designed with large colored stones and golden skulls.

Rhonda Bartolacci, half of the mom-and-daughter design team known as Borgioni, emphasizes that stylists, working with PR firms, provide the crucial link between jewelers and rock stars, searching globally for extraordinary items and jewelry to reinforce and extend their clients' stage personas. In this manner, Borgioni has placed its edgy jewels—handcuff



Michael Spirito wearing the custom created handpiece for Adam Lambert's debut album cover, September 2009.



Adam Lambert album cover *For Your Entertainment*, 2009

BORGIONI
Rose & Scorpion Cuff, 2008
black rhodium gold, black diamonds, brown diamonds, tsavourite, rubies

bangles; skull-and-horn pendant; glam/goth rose cuff with detachable scorpion—on the likes of rockers Steven Tyler, Tommy Lee, Nikki Sixx and scores of celebrities. Joji Kojima, a Paris- and Tokyo-based designer of surreal head pieces and sculptural rings, who once worked as an art director for a French/Japanese rock band named DUSTZ, was tagged when Nicola Formichetti, Lady Gaga's stylist, happened upon his "Veil" head piece in Tokyo and grabbed it for "Dance in the Dark," a single featured on Gaga's *The Fame Monster* album. A black leather eye mask fringed in chain maille, the piece is now available from Kojima's online store for $3,000, a bit steep, perhaps for Gaga's avid teenage fans. Kojima's oversize rings—in the form of perching exotic birds, claws, and in one case a "dancing skull"—demonstrate the dark theatricality of his surreal talents, which seem ready made for the stage. But placing them there remains the ultimate challenge, for him or any jeweler hoping to make the leap to the rock/celebrity market. Luck plays a role, of course, but persistence is essential, as is enthusiasm for the music itself. Wayne Werner recalls being deeply gratified by his sales to rock stars, "but even more thrilling," he recalls, "was standing next to Dylan, Crosby, Stills and Nash and other headliners" at the 1994 Woodstock revival, where he was an invitee.

Even as the pop scene is awash with eager young wannabes, rock's elder statesmen retain their mystique and the style endures. At a recent sold-out concert in London, the 70-year-old hard rocker Johnny Hallyday, aka the French Elvis, appeared on stage in what's become the quintessential uniform of rock royalty: supple black leather worn as a second skin and accessorized with a silver cross pendant, a wristload of bracelets, an oversized buckle and, of course, a skull ring. Blonded and gravel-voiced, the iconic rocker delivered his lyrics with astonishing verve providing a visual incarnation of the music itself. Clearly, rock royalty has learned its lessons well: be sexy, be unique, and be shockingly visual in the new media-obsessed world. Rock jewelry's edgy glamour helps convey the message, one that continues to thrill fans clamoring for image as much as sound.

Andrea DiNoto is as New-York based writer on art and design.

1. Keith Richards disapproved of Mick accepting the honor, telling *Uncut* magazine: "It's not what the Stones is about, is it?"
2. Myra Walker, "They've Got the Look," in *Rock Style* by Tommy Hilfiger with Anthony De Curtis, Universe Publishing, 1999.
3. A graduate of the Revere Academy of Jewelry Arts, Werner was a featured artist in "The Influence of Rock and Roll," a juried exhibition which ran in conjunction with the 2005 SNAG conference in Cleveland, home of the Rock and Roll Hall of Fame. One of his entries, the *Manifestation* brooch, made for a member of a prominent rock band, depicts golden sperm surrounding a jeweled egg—an alchemical image based on the psychedelic graphic art of the late Rick Griffin.
4. Stanley, who died in 2011, is best known as a mass-producer of LSD in the 60s. He is also credited with revolutionizing rock sound and recording systems, initially for The Grateful Dead, and for whom he also created the iconic lightning-bolt logo. He learned jewelry making while serving two years in a minimum-security prison on a drug charge, eventually producing highly collectible buckles, pendants and hat pins, which he often sold backstage and in parking lots.
5. Stocks, aka The Metallic Messiah, infamously produced paintings in his own blood, but is best known for bizarre, lostwax metal creations, based on castings made from animal skulls and claws, that have purportedly been worn by the likes of Marilyn Manson, Iggy Pop, Debbie Harry, and Axel Rose.

Joji Kojima
Mask (on Lady Gaga), 2009
silver, brass, leather
Photo: Hedi Slimane
Styling by Nicola Formichetti

Reviews

Christine J. Brandt

Fitzgerald Jewelry Store,
Brooklyn, New York
May 18–June 29, 2012

by Luke T. Baker

Christine J. Brandt's elemental, elegant jewelry celebrates the rustic beauty found in earthly minerals and exotic woods. Using her skillful eye to play matchmaker with her favorite raw gems, and her sculptor's touch to shape their sinuous wooden settings, Brandt allows the materials' unfettered opulence to take center stage. It is both the palpable tension between the raw and the refined and the striking simplicity of her designs that make Brandt's pieces so uniquely compelling.

At first sight, the eye is charmed by the minerals that Brandt has selected. Craggy, irregular and asymmetrical, these gems dazzle both with their natural faceting and Ring Pop scale. From exotic aquamarine dioptase crystals to the gentle blush of rose quartz, each gemstone cluster is presented like a wearable natural-history specimen—exactly as it was purchased from the gem dealer. Brandt strives to source only ethical and conflict-free stones, which she never dyes, cuts or alters in any way. Her sculptural settings—bulbous bands, cuffs, and pendants carved from sustainably-farmed woods—evoke the forms of Noguchi or Nakashima.

Brandt came to jewelry after a stint in the fashion industry, where she designed clothing, shoes and textiles. It was while working with textiles that she was able to indulge her fascination with textures and contrast—the defining elements of her jewelry designs. Each coupling in the "Wood and Stone" series demonstrates Brandt's masterful sense of juxtaposition and harmony. In a rugged ring titled *Blue Ridge Mts.* the undulating, striated grain of tulipwood sprouts a jagged hunk of blue-green malachite. A darker, more sophisticated piece, the *Black Widow* ring, pairs African ebony with black tourmaline for a monochromatic effect chic enough for formal wear.

Several of Brandt's pieces stand out for their virtuosity in creating the illusion of seamless hybridity between stone and wood. A prime example of this effect is found in *Sugar Plum*, a ring constructed of dark brown cocobolo wood and an orange-red vanadinite crystal. The sizable stone is nestled so deeply within its setting that the cocobolo appears to have been cracked open to reveal its glittering, rock-candy center. Others, like the *Red Robin* ring, play on more complex tropes associated with traditional jewelry design, such as settings for diamonds. In this piece, prong-like projections of wood grip a flat red garnet, which is suspended precipitously over a valley of negative space.

Although oversized rings comprise the bulk of Brandt's most popular and best-executed designs, her pendants and cuffs are conceived in a similarly dramatic fashion. Some neckpieces seem encumbered by their disproportionate mineral components, which hang like stalactites from modest wooden mounts. In contrast, I found pendants with smaller pairings—among them *Golden Glove*, in African black ebony and pyrite with antique metal seed beads, and the flat-mounted *Snow Drop*, in African black ebony and vesuvianite—to be more wearable and aesthetically pleasing.

Brandt's designs look entirely borne from nature, as if each piece had been harvested from a petrified forest or geode grotto. The vibrantly colored crystals budding from burl-like forms might easily be imagined as the crown jewels of a sylvan kingdom straight out of a Tolkien novel.

Along with igniting the imagination, Brandt's organic ornamentations have also struck a chord with today's eco-savvy consumers. As the movement for raw and minimally-processed food products, textiles, cosmetics and home goods gains momentum, it's no wonder that Brandt has a growing clientele for such wearable natural splendor.

Snow Drop (pendant), 2012
African black ebony, vesuvianite, antique metal seed beads
1 ½ x 1 x ¾"

Sugar Plum, 2009
cocobolo wood, vanadinite
2 ¾ x 3 x 2"

Luke T. Baker is an arts and culture writer whose work has also appeared in Modern, Antiques, Studio Potter, *and* Outpost Journal.

Iron Twenty Ten

The Fuller Craft Museum,
Brockton, Massachusetts
June 2–October 7, 2012

by Andrea DiNoto

"The smith, a mighty man was he..."—so goes the familiar poem that immortalized the village blacksmith, once an essential craftsman in pre-industrial society. But what would that iconic forger of nails and tools make of his contemporary avatar: the artist-blacksmith working in a mode more sculptural and artisanal than traditionally utilitarian and architectural? The 34 men and women represented in this juried show, which originated with The Metal Museum in Memphis, were selected, according to the catalogue, to present "a snapshot of contemporary blacksmithing...of what is happening in studios and shops across the country."

What's happening is this: much like artisans in other craft media, artist-blacksmiths are mixing it up, in some cases combining ferrous with non-ferrous metals, and with other materials such as glass, wood, clay and Corian; using color applied both as patina and paint; and even utilizing techniques drawn from other crafts and artistic disciplines, including weaving and drawing. With a few exceptions—furniture; a fire grate; a gate-like sculpture; and a railing shown in an installation photo—the objects in "Iron Twenty Ten" were relatively small scaled; and it was clear that blacksmithing, the most muscular of crafts, has undergone a refinement, at least as far as the end product is concerned.

The exquisitely striated Damascus steel head of Tessa Wittman's *Cleaver* more resembles a Japanese sword blade than a rough foundry made tool. And John Yust and Tom Latane's dragon-shaped rack with its quartet of finely wrought and decorative cooking tools seems well suited to a princely kitchen. The making of these objects is still subject to fire, forge and hammer, but they possess, in many cases, a glamour and sensuality normally associated with non-ferrous metalsmithing, clay, and even glass making.

Several artists sought to create objects of illusory lightness, as if to deny iron its inherent density. In Susan Madacsi's *Confectioner's Grande Vessel*, dozens of forged and fabricated steel rectangles,

TOP: SUSAN MADACSI
Confectioner's Grande Vessel, 2009
steel, paint, wax
diameter 22"

ERIC A. RYSER
The Home Front, 2009
steel, brass shell casings, wax
16 x 14 x 6"

colored to look like matte-glazed clay, are welded into a stunning reticulated bowl, whose delicacy belies its material weight. Similarly, Lee Sauder's *Odalisque*, an abstract nude made of silvery-gray bloom iron, floats on its steel base like a piece of curled tree bark. In Paul Cheney's untitled wall sculpture, a 34-inch disc of steel resembling an ancient shield, the "weaving" is simulated with welded strips of metal. But in *Cocoon,* Mary Catherine Floyd's steel vessel, "ropes" of braided metal are actually threaded through holes in the sculpture's walls as if to declare iron as just another textile.

Iron and steel furniture also seemed to be reaching for both visual lightness and sculptural power. Mike Route's steel and glass coffee table features a base of glorious serpentine scrollwork, yet rendered with contemporary verve; Chris Shea's arthropod side table, with its "jointed" insect-like legs, might be an alien creature tamed by a Modernist master; Stephen Yusko's sleek console steel table with Corian top, would complement any minimalist interior; while John Rais's, *Tonare* (thunder), a sculpture/ side table with a cloud-shaped top animated by a branch of white lightning, suggests that furniture can both add to and represent the atmosphere.

In several works, iron displays its surprising adaptability to both lyrical forms and painterly modes of art. *Cooling Breeze*, Bill Price's insouciant limestone-mounted bird sculpture, whose iron form evokes a sumi brushstroke, resonates with L. Brent Kington's *Wind Arrow*, an attenuated steel eyebrow mounted on a pedestal of hewn oak. Both Rick Smith's mild steel triptychs and Adam Hawk's *Black on Black #1* pay homage to the 20th century's great monochromatic abstractionists, enlisting steel as medium and palette.

Iron and steel visually "softened," by means of the inflating technique was evident in two striking trompe l'oeil works: Eric A. Ryser's antiwar assemblage, whose "embroidered" heart pillow nestles in a box of shell casings; and Joe Muench's *Pillow Block #2*, in which a striped mixed-metal baton indents an inflated cushion. Of all the unusual pieces in "Iron 2010," these, with their burnished, bronze-like surfaces, reveal the extent to which blacksmithing has traveled— from "under the spreading chestnut tree" to full immersion in craft-based conceptualism.

Andrea DiNoto is a New York-based writer on art and design.

Conv3rsations

Ornamentum, Hudson, New York
September 8–October 6 2012

by Kerianne Quick

The exhibition "Conv3rsations" brought together three European jewelers, Ute Eitzenhöfer, Estela Saez and Gemma Draper. Each playing the distinct but related roles of professor, student, and artist-in-residence at the University of Trier, Idar-Oberstein, they shared a geographic, cultural and pedagogical context. While "Conv3rsations" was not directly related to the artists' experiences of Idar-Oberstein, it is nonetheless a common influence in these three individual voices.

That said, where exactly did the dialogue occur within the exhibition? Eitzenhöfer, Saez and Draper all seem to be at transitional points in their practices. Thus the dialogue ranged from reflections contained within individual works, to transitions visible within an artist's own groupings, to cross-artist exchanges about form and material fostered by the installation itself.

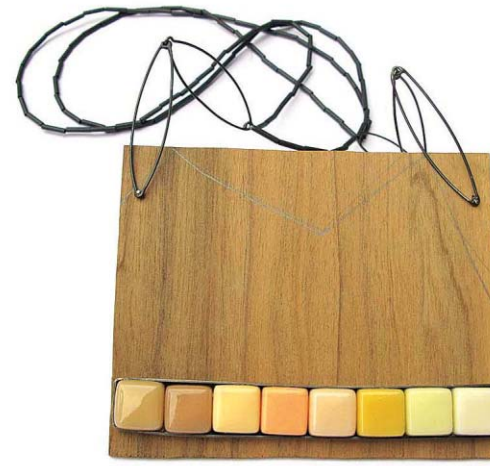
Eitzenhöfer's current untitled investigation explores the signs and strategies used to communicate social value. Along with precious metal and semi-precious stones, her jewelry also incorporates plastic-looking stones. String and actual plastic bands act as visually redundant fasteners, appearing to strap the central gems in place. Compositionally classic but overbuilt with large clasps and transitions, the work exudes a tone of anxiety. The parts seem reluctant to be together, but also fearful of separating, resulting in an unconventionally pleasant tension.

Estella Saez employs similar methodologies, although with a darker, introspective aesthetic. *Nowhere in Between* consists of compound planar constructions in oxidized silver that unapologetically divulge their solder seams. Saez effectively uses such construction methods as an impetus for dialogue about degrees of creative mastery. Most engaging of these are the rough-cut fluorite and aquamarine slabs that are unusually joined together seemingly under simple tension or perhaps with well deployed invisible adhesive, which act as visual components within a larger structure of matte black planes. Although some of the smaller work is less compelling, the larger brooches, like *Self Portrait,* are winning meditations on self-reflection, protection and emptiness.

Gemma Draper's contribution took a different direction. Presenting what feels like

UTE EITZENHÖFER
Necklace, 2012
agate, tourmaline, plastic, oxidized sterling silver
30 x 10 x 1 cm

GEMMA DRAPER
Strains Rhetoric (necklace), 2012
wood, glass beads, silver
3 1/8 x 4 x 1/2"



ESTELLA SAEZ
Nowhere in Between (brooch), 2011-12
silver, aquamarine
1 5/8 x 1 5/8 x 1 5/8"

several separate experiments, a single material or process is intensively explored to create forms within form. Her collection, titled *Strains Rhetoric,* walks a tightrope between over- and under-wrought. Draper's eloquent title suggests that she is aware of this oscillation. Is she intentionally playing with the viewer, or testing her ability to convince, and ours to believe? In one example, wood coated with layers of Japanese cashew lacquer was abraded to reveal pleasing graphic patterns that evoke clouds at sunset—not for one brooch, but for nine! Another instance reveals pastel plastic sheets molded by hand with still-creased silk cord to become several pendant necklaces. But then, a brooch of sliced horn stands alone, hardly manipulated, exposing the beautiful marks of its own making. How does the plastic relate to the horn, let alone to the works of Eitzenhöfer and Saez? *Strains Rhetoric* was the potent voice of dissent in this dialogue, revealing the experimentation and inner discourse at the root of all production. Unfortunately, the context of "Conv3rsations" made this intriguing work feel underdeveloped.

All three artists in "Conv3rsations" shared modes prominent in European jewelry, enlisting strategies of visual or material assemblage with uneasy and inventive connections. Together they form a chorus intoning the possibilities of heterogeneous inquiry. Through clever pairing the installation—cobbled together from tipped and upright pedestals, bits of wood and painted yellow planks—pointed to various successful and unsuccessful connections between the works. This rapport within the gallery's physical space acted as a metaphor for real-life conversation, where understanding can be alternately natural, forced, or impossible.

Kerianne Quick, a researcher and materialsmith, is visiting associate professor in Metal at SUNY New Paltz.

Annamaria Zanella: Beyond Ornament

Palazzo Fortuny, Venice, Italy
September 1–November 19, 2012

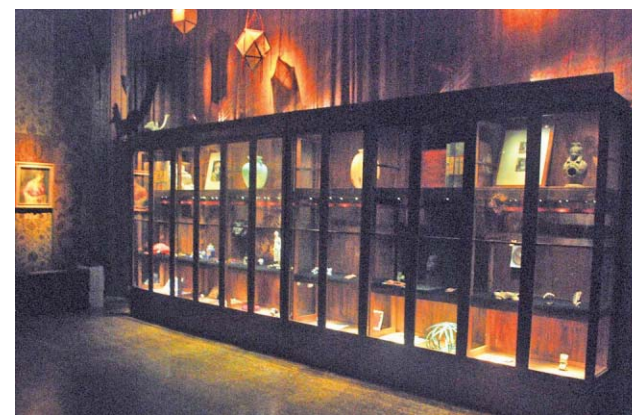
by Ursula Ilse Neuman

For anyone who has tired of the all too familiar "white cube" setting for displaying art, the Fortuny Museum's recent exhibition of Annamaria Zanella's poetic jewelry in Venice's fifteenth-century Palazzo Pesaro degli Orfei was a tonic for eye and spirit. The artist's masterful creations resonated in perfect harmony with the opulent Venetian atmosphere.

"Beyond Ornament" was a dazzling presentation of Zanella's ability to express big ideas in intimate sculptural objects. More than fifty works were installed in the palazzo's antique wooden cases to represent the various periods in her career. Chosen by curator Daniela Ferretti, they included the artist's iconic 1993 ring featuring automotive glass fragments from a terrible car accident she suffered, and her *Bionic Heart* brooch in silver, enamel, acrylic and gold, which won the Hermann Hofmann Prize in Munich in 2006.

The exhibition's central focus, however, was on Zanella's latest works, magical interpretations of the luxurious velvets and silks created in the first half of the twentieth century by Mariano Fortuny, a polymath whose talents included painting, photography, sculpture, stage design, and textiles. In her 2012 necklace, fittingly titled *Fortuny,* Zanella pays homage to this celebrated genius's innovative textile printing and dying methods by applying enamel to steel mesh to create a new material, with unique colors and patterns

Installation view of "Annamaria Zanella: Beyond Ornament" at Palazzo Fortuny, 2012



resulting from the chemical reactions. Although the visual effects are astonishing, the full impact of Zanella's accomplishment can only be appreciated by touching the necklace and experiencing the silky textures of her metal "fabric."

Another necklace made for the exhibition, *Fortuny Colors Plissé* (2012), in pleated steel tissue, enamel, and gold, was shown in a dramatically lit case together with Fortuny's gypsum *Head of Medusa*, producing a haunting image of beauty and terror. Similarly, artistic synergy was created by placing Zanella's *Rust Silk* bracelet (2012) in titanium, steel tissue, enamel, and gold on top of a brilliant red pleated silk taffeta. Fortuny's process for achieving his incomparable pleating was never revealed; however, Zanella's glistening and richly hued folds in industrial steel mesh, with the appearance and feel of silk, resulted from an extensive series of experimental firings, chemical applications, and glazing.

Zanella's admiration for Fortuny goes beyond respect for his technical wizardry. Shown alongside Fortuny tunics from the 1920s, her *Bacco* necklace (2012) echoes Fortuny's longing for beauty and desire to be of his time, yet also to be enduring. Hidden in the gold-plated and enameled glamour of this necklace is the secret that it is made from the *muselets* (wire cages) that surround the corks in champagne bottles. Despite coyly undercutting the world of haute couture through such humble materials, the necklace is in full accord with its palatial surroundings.

The jewelry in "Beyond Ornament" effectively chronicles Zanella's artistic life. She is both a distinguished graduate of the famous Istituto Statale Pietro Selvatico in Padua and the figure who has most boldly departed from the school's signature use of gold and strict geometry. Even as a student, Zanella was attracted to the revolutionary ideas expressed by the Arte Povera Movement of the 1960s and was determined to bring new life to "impoverished" materials. Her use of rusty iron, steel mesh, corroded metal, foundry scraps, wire netting, bits of cloth, and broken glass has taken her far beyond established goldsmithing traditions.

Bacco (necklace), 2012
wire champagne cork cages, gold-plate, enamel
9 ¾ x 1 ⅝"

Ruggine (bracelet), 2012
steel, fabric, titanium, gold, enamel
3 ⅛ x 3 ⅛ x 2 ⅛"

Zanella has become a true expert in creating her own formulas for pigments, notably for lapis lazuli, and her refined jewelry is immediately identifiable through the range and intensity of its color and the extraordinarily sensuous textures. Taking her inspiration from architecture, film, music, travel, daily life, and her abiding love of textiles, Zanella transfers her concepts onto paper or into cartoon structures to gauge the scale and volume of a particular piece before attempting the demanding physical transformation of idea into jewelry. A number of these exquisite color sketches and models could also be seen in the exhibition.

Not all contemporary jewelry could withstand the magnificence of a palazzo setting, yet Annamaria Zanella's creations are imbued with a life force that renders them equal to the match. To view Zanella's jewelry in this environment, alongside Fortuny's silks and velvets, is to be transported to the wondrous world that is the essence of Venice itself.

Ursula Ilse Neuman is curator of jewelry at the Museum of Arts and Design, New York.

Merry Renk (1921–2012)

BY JEANNINE FALINO

THE BRILLIANT, PIONEERING jeweler Merry Renk died June 17, 2012, at the age of 90. With long wavy hair and expressive blue eyes, Renk was memorably photographed in the 1950s by San Francisco photographer Imogene Cunningham. Essentially self-taught as a jeweler, she became known for compositions based upon folding and natural repeating forms enhanced with enamel, glass, and gemstones.

In 1946, she entered the Institute of Design in Chicago as an industrial design student under Alexander Archipenko, but soon opened the 750 Studio in the front room of the apartment she shared with classmates Mary Jo Slick and Olive Oliver. The trio showed nonobjective painting, sculpture, photography, and decorative art. Featured artists included Institute founder, Lászlò Moholy-Nagy, jeweler Margaret de Patta, fiber artist Lenore Tawney, ceramists Warren and Ethel (later Alix) MacKenzie, and photographer Harry Callahan, among others. Enamelists Polia Pillin and Doris Hall also showed their work at the gallery. Renk, who had studied painting, found inspiration in that medium's brilliant colors to build her first enameling kiln and to begin making jewelry with no formal training in either discipline.

Merry Renk in her San Francisco studio, 2008
PHOTO: JEANNINE FALINO

"White Cloud" Wedding Crown, 1968
14k gold, wire, pearls
3 x 6 ¼ x 6 ¼"
COLLECTION MUSEUM OF ARTS AND DESIGN, NEW YORK
PHOTO: JOHN BIGELOW TAYLOR

These Chicago experiences convinced Renk to become an artist, a change in course from her original plan of becoming an industrial designer, saying "I knew I was very happy with doing jewelry and I really enjoyed the entrepreneurship of having my own place to work and doing my own work rather than going on and trying to be an industrial designer. It wasn't the philosophy of the school to return to craft, but that fit my being, my personality."

When the gallery closed in 1948, Renk relocated to San Francisco. On a brief painting excursion in Paris she reconnected with Lenore Tawney, and the two traveled to North Africa via Spain. Back in the Bay Area, Renk sold her work locally at the San Francisco Art Festival and at Nanny's Design in Jewelry gallery; in 1951 she became one of the founders of the Metal Arts Guild.

The sculptor Ruth Asawa lived next door to Renk during her early years in San Francisco, and the two often worked together late into the evening. Asawa taught Renk the paper-folding techniques that she had learned from Josef Albers while at Black Mountain College. This proved to be a revelation, as Renk recalled: "And one of the things he did was he would ask them how would you fold a square? How then would you fold a circle? How would you fold a hexagon? We learned how that form worked and found that... paper will only do certain things... it has its rules. I conquered it and I loved it." Adapting paper-folding methods to sheet metal and wire, Renk found her métier, which allowed her to create the lightweight, sculptural forms that became her signature style. She participated in national shows of the era, and was included in the acclaimed 1959 American jewelry issue of *Design Quarterly* (Walker Art Center). Renk's *White Cloud*, a gold wedding crown arrayed with pearls, made expressly for the internationally-touring exhibition "Objects: USA" (1969), established her reputation as a studio jeweler of the first rank.

Possessed of a generous spirit and spritely demeanor—she styled her name in lower case—Renk lived simply and fully. She chose rich, purple-hued clothes, books, and ink wherever possible, reveling in the color. In the 1990s, Renk created a visual memoir of her career with watercolors documenting special moments in her life. She loved to dance, and was delighted by her recent knee surgery that returned her freedom of movement. True to form, she danced in Los Angeles during the Pacific Standard Time festivities in October, 2011, but fell and broke several bones, leading to her decline and death in 2012. We miss you, Merry Renk!

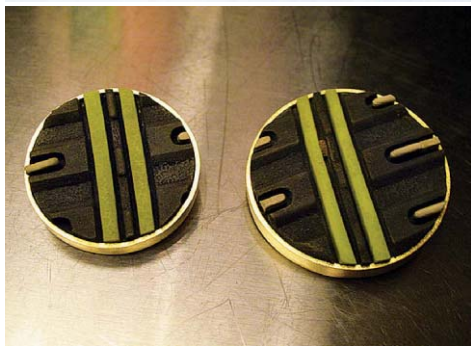
Jeannine Falino is adjunct curator at the Museum of Arts and Design and co-curator for "Gilded New York," opening at the Museum of the City of New York in November 2013.

The Price is Right

BY MEGAN AUMAN

WHEN IT COMES to pricing, most makers look to formulas for guidance. Pricing formulas can be handy tools for ensuring profitability, but too often they lead makers astray, causing many to underprice work and leave money on the table. Traditional guidelines, such as materials times three, can be particularly misleading, as they fail to account fully for the labor that often goes into making a piece.

But the real reason formulas have their limitations is that they don't reflect the way a customer thinks about products and price. As Rafi Mohammed writes in *The 1% Windfall*, "The price that consumers are willing to pay depends on the value they place on a product, not how much it costs to make it." Consumers don't base purchasing decisions on whether or not something is marked up a certain percentage beyond the cost to produce it. Rather, they make purchasing decisions based on how things look, how they function, and how they make them feel.



ABELLABLUE
I Love Running (necklace), 2012
sterling silver
charm approx. 1"

ARTHUR HASH
Brooches, 2007
brass, old tennis shoe sole

As a maker, your job is to price work based on perceived value to the customer, not solely on your production costs. This means in order to accurately price, you must know who your customer is and what she values.

In his book, Mohammed highlights a value-based pricing strategy that involves comparing your products to the next best alternative, in terms of both price and value. For instance, a manufacturer of a new digital camera may compare the product on features such as resolution or zoom, and then set a price based on how these compare to similar models in the marketplace.

But this type of competitive pricing strategy is difficult for both jewelry and art, where value is hard to quantify. Pricing strategies that rely predominantly on comparison often lead to a downward price spiral, as companies try to outdo their competition simply by offering slightly lower prices, a phenomenon easily spotted in the online marketplace Etsy.

When it comes to products where value is more nuanced, and often based on preferences in style or aesthetics, a better pricing strategy takes into account the customer's overall spending habits.

One of the best ways to understand what a customer values, and what she's willing to pay for it, is to look at what she typically spends on other, related products or services. For instance, a jeweler making sterling silver running pendants could look into the overall purchasing habits of dedicated runners—$60 to $120 at least twice a year for shoes, $25 to $85 dollars for each race registration fee, several hundred dollars on new clothes every year—to see that a runner looking to show off her accomplishments with a piece of jewelry would hardly bat an eye at a necklace that costs as much as her biannual running shoe purchase. Within that perspective, a necklace priced at $40, based on cost, becomes a $90 necklace based how it aligns with the customer's values and spending habits.

While your target customers might not be as clearly defined a group as runners, this strategy is applicable to any customer group. Whether it's travel, fashion, food, or home, customer spending habits provide important clues when it comes to defining price. Too often, makers underestimate the amount someone would be willing to spend on a piece. Understanding how a customer spends her money requires no small amount of empathy and imagination, especially if your personal spending habits vary greatly from those of your customer. Spending $1,000 on a necklace may seem inconceivable until it is put into the perspective of a few nights at a high-end hotel or a seasonal wardrobe "refresh" of several thousand dollars.

When it comes to setting prices, formulas that incorporate materials, labor, overhead, and profit are an important check on profitability. But finding the potential upper range for a price based on customer spending habits not only increases profitability, it tells the customer just how valuable the product really is.

Megan Auman is a Pennsylvania-based designer, metalsmith, and educator

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BY DANA SINGER

"Sacred Cow, Purple Cow, Cash Cow" is the theme for the 2013 Professional Development Seminar

New SNAG Board members Pam Robinson and David Forlano

SNAG Launches Springboard

SNAG has launched Springboard, a new searchable online hub for finding and announcing opportunities related to jewelry, metalsmithing, and design. The free resource is easy to use and designed to serve the entire field. Posts can be created and updated by anyone using a simple web form. All in one place and searchable by category, visitors will find job openings; used tools; internships and residencies; scholarships and grants; available studio space; workshops; conferences and symposia; and calls for entries.

Users can receive a feed of all posts or select based on interests, delivered as new postings are uploaded. All of the opportunities can be shared through social media, and are mobile and tablet friendly. Springboard replaces SNAG's former listserv, SNAGnet. Our gratitude goes out to Susan Honora Stowe who's been SNAGnet's moderator since its inception in 2006.

Rio Grande Corporate Sponsor of SNAG 2013 Conference

For the eighth consecutive year, Rio Grande, the online source for innovative jewelry-making products and technical know-how, will serve as corporate sponsor of SNAG's annual conference. The 2013 conference, titled "Meta Mosaic," will be held May 15-18, in the heart of Toronto. Hosted by Harbourfront Centre and George Brown College, co-chaired by Melanie Egan and Paul McClure, the program engages the multiple industries within metalsmithing and embraces the field's collective mosaic.

"Meta Mosaic" is the anchor of the new Toronto International Jewellery Festival, which runs throughout the month of May and will feature diverse exhibitions and events showcasing the enriching power of jewelry. More than 25 exhibitions will be open around the city during the SNAG conference as part of TIJF.

In partnership with

SNAG Professional Development Seminar

"Sacred Cow, Purple Cow, Cash Cow," is the theme of this year's Professional Development Seminar. Inspired by marketing entrepreneur Seth Godin's TED talk *How to Get Your Ideas Spread,* the session will question our sacred cows and explore how to become a purple cow, the one that gets noticed and stands out from the herd. The seminar will present innovative approaches to display and interactive marketing models, and suggestions for smarter advertising and visibility in unexpected places. By "thinking purple," participants will find new ways to get work noticed, and bring the cash cow to market. Speakers include Justin D. Hartzman, All You Can Eat Internet, maker Rachel Timmins, and Lara Bazant, guru of "experiential market" strategies.

SNAG Board Welcomes New Board Members

Pam Robinson and David Forlano have joined the SNAG board of directors. Pam is a Chicago- based jewelry designer, Director of Educational Programming and Metalsmithing at Lillstreet Art Center, and a founding member of the Chicago Metal Arts Guild. She was also a co-chair of SNAG's 2006 Chicago conference. David is a full-time studio artist, half of the esteemed polymer clay artist team of Ford & Forlano (with Steven Ford), as well as an accomplished painter. In recent years David and his wife have produced award-winning short format documentaries.

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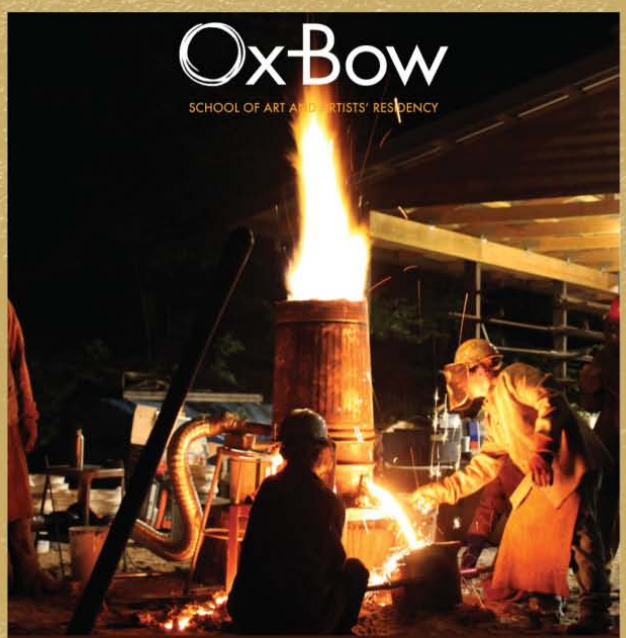

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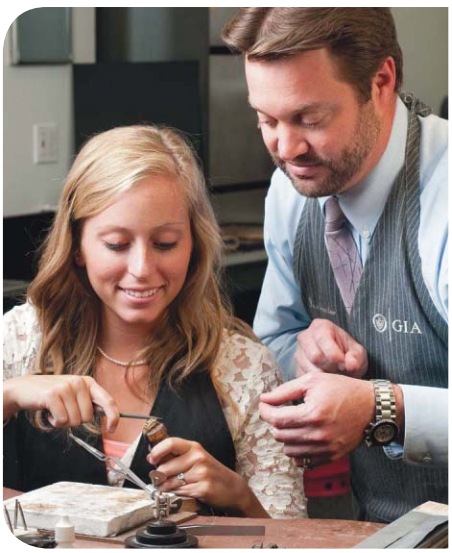

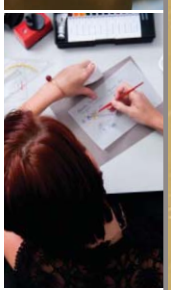

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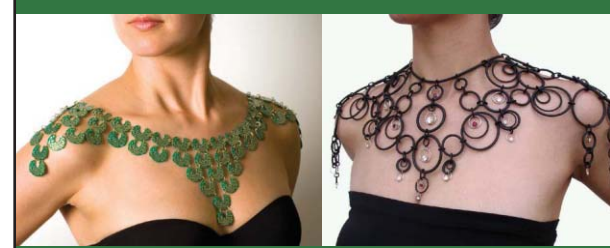

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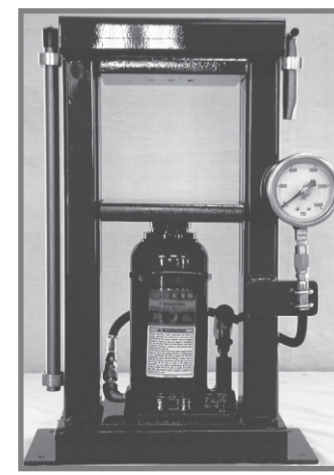

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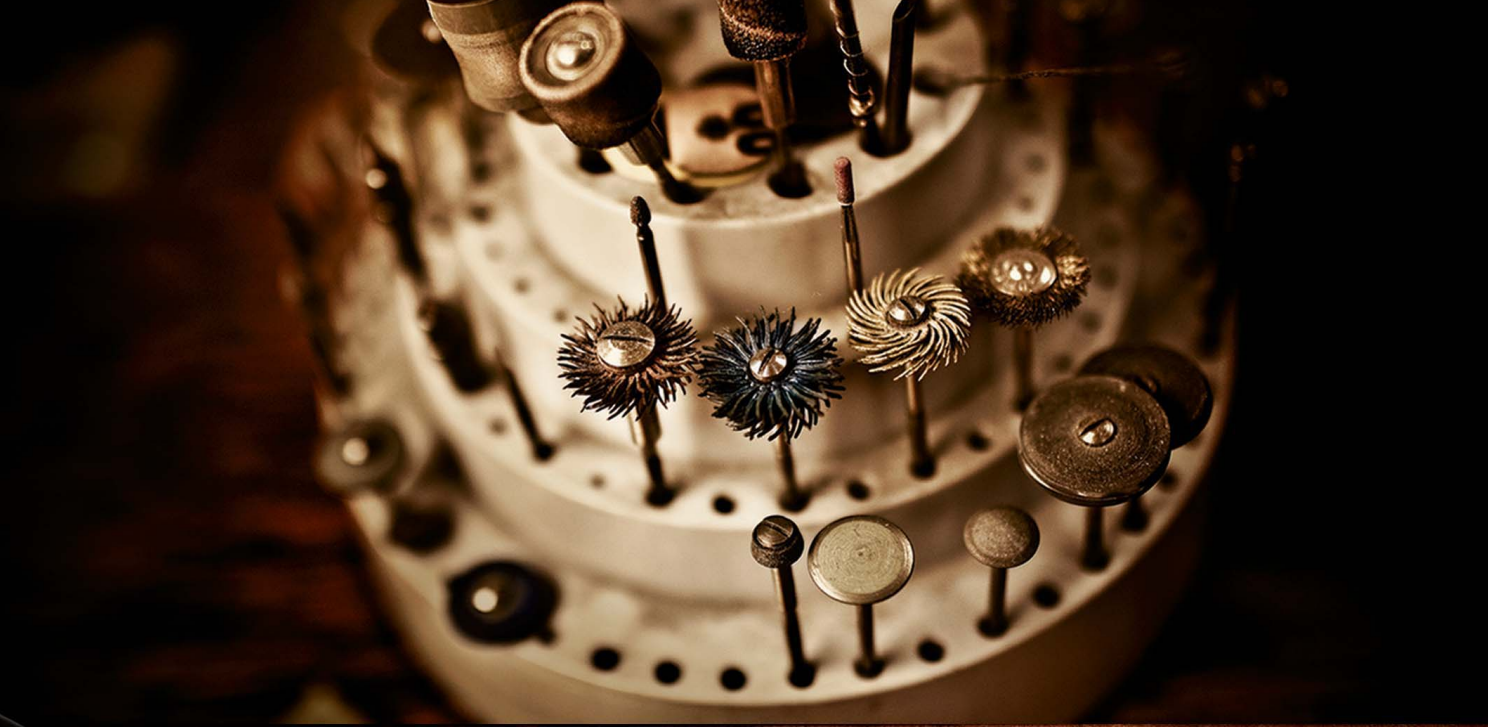

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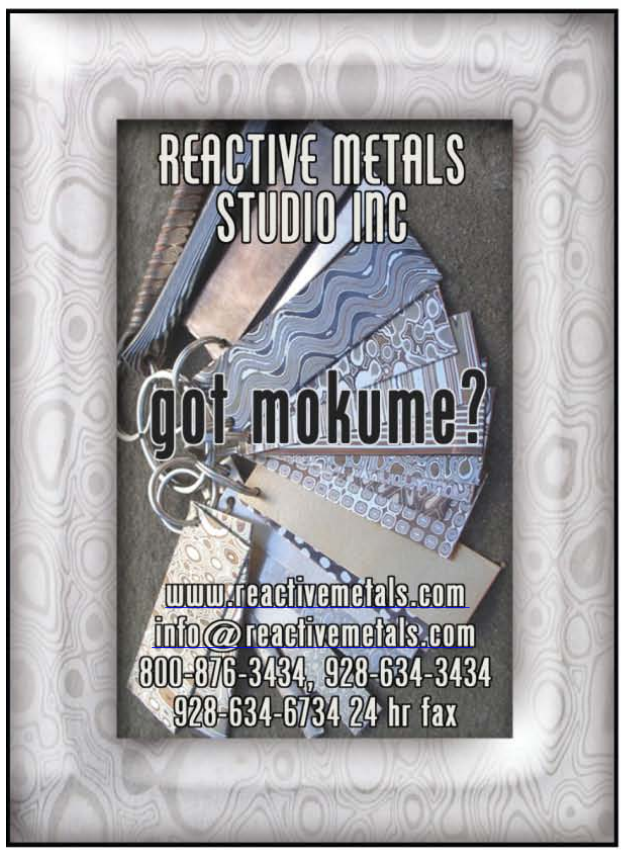

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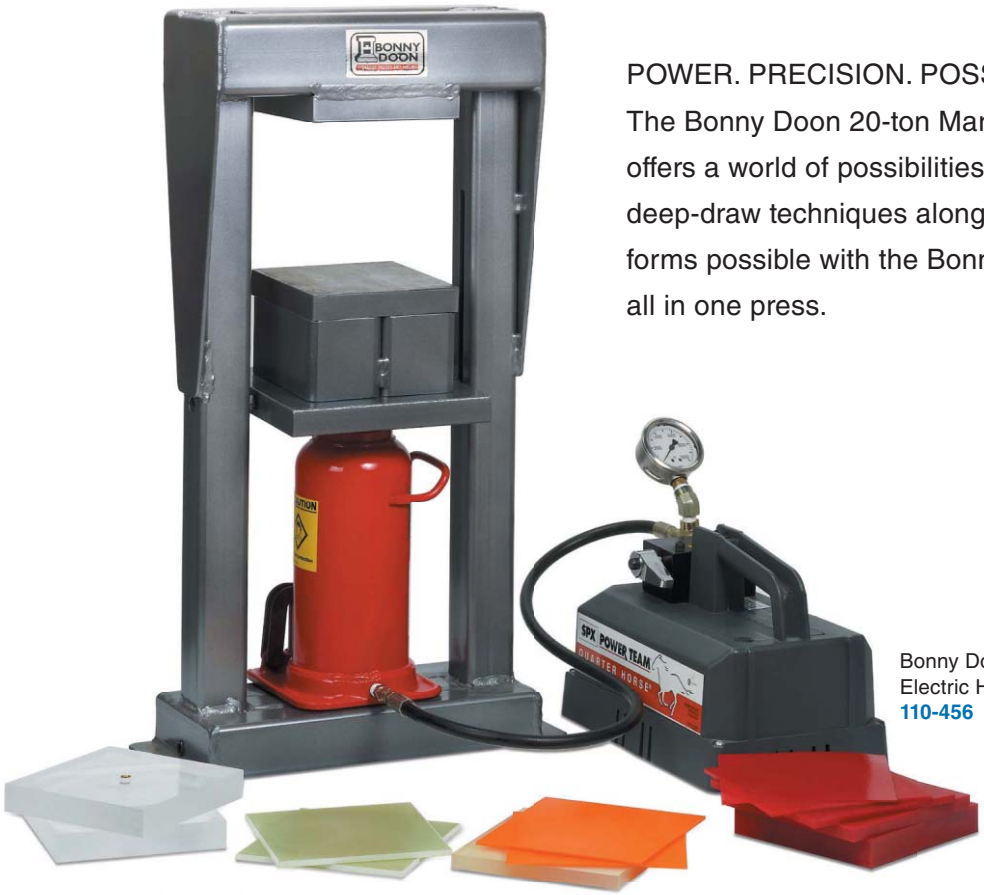

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